STICHOLOGY:

OR, A

RECOVERY

OF THE

Latin, Greek and *Hebrew* Numbers.

Exemplified in the Reduction of all *Horace*'s Metres, and the *Greek* and *Hebrew* Poetry.

By the Reverend *Edward Manwaring*.

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248

MVSEVM
BRITAN
NICVM

TO THE

RIGHT REVEREND

EDWARD,

Lord Biſhop of *DURHAM.*

My LORD,

I Preſent your Lordſhip with the Principles of the *Greek*, *Latin* and *Hebrew* Numbers. As theſe Numbers have been loſt for many Ages, by which we have loſt the Harmony of Oratory as well as Poetry, their Recovery I hope will be agreeable to all Lovers of Learning; and I am perſuaded when theſe Numbers come to be generally known, the World will admire how they could be read in ſuch diſſonant Rhythms as we now read them.

Though theſe Numbers are from ſuch Proportions, as are as demonſtrable as any Truth; yet if we will not attend to theſe Proportions, or will not be made to know their Ratio's, this, indeed will deſtroy their Uſe, but not their Reality; and if theſe Numbers are real, what can we object againſt their Uſe? If we are obliged to teach that which muſt be taught in our Schools, either right or wrong, Why is not the Right preferable to the Wrong? and why is not an Error in one Part of Learning to be corrected, as well as in another? particularly when theſe Errors ſo blemiſh the Poets, as to deſtroy the very Denomination of their Verſe; for how can we be ſaid to read Lyric Poetry, which is compoſed of Numbers adapted to the Lyre, when we read theſe Numbers all out of Tune? Theſe Numbers, as they were antiently read, are according to Proportions of muſical Harmonies, but, as they are read by the Moderns, are nothing but Diſcords and diſſonant Sounds; and as theſe Rhythms are often adapted in their ſlow or quick Meaſures, to the Senſe of the Words, we can never underſtand the Beauties of Poetry, without we underſtand the Principles of the Meaſures. When the Beauties of Lyric, or any other Poetry, can well ſubſiſt without theſe Meaſures, then may *Horace*, *Pindar*, and the *Hebrew* Lyrics, be underſtood as well in the Tranſlations as in the Original. Every one knows, from reading a Number here and there in *Horace*, what

what this Poet ſuffers from the Tranſlations; but few underſtand what *Pindar* and the *Hebrew* Lyrics ſuffer. For, in the Original, we are agreeably led from Thought to Thought by ſuch eloquent Strains of Harmony, as impreſs the Images ſometimes ſweeter than Honey melting on the Taſte, and ſofter than Dew deſcending on the Earth, and ſometimes with ſuch exalted and ſounding Rhythms of the Drum, Trumpet and Organ, and all Kinds of muſical Inſtruments as intereſt all our Affections and Paſſions. But what is there of this in the Tranſlation of our firſt Pſalm, whereas in the Original, all the Ideas are raiſed and ſupported by ſuch a Variety and Force of the Numbers, as makes this Pſalm as different in the Tranſlation to what it is in the Original, as the fineſt Architecture is to itſelf, when reduced into Heaps of Ruins where we may have, indeed, all the Materials, but nothing of that Order, Symmetry and Beauty of Parts, which was in the Structure. As therefore the Powers of theſe Numbers are ſo very extenſive as to Influence all our Affections and Paſſions, and as the Pleaſure produced by theſe Harmonies, is ſo connatural to the Soul of Man, ſo various, and yet ſo very innocent, as to exerciſe all our Affections and Paſſions, without any thing criminal; this is what renders their Harmony Divine, and this is what ſhould recommend their Uſe.

 I return

DEDICATION.

I return your Lordſhip my ſincere Thanks for all your Favours; and I pray God continue you in Health and Happineſs, for the Good of Learning, the Honour of our Nation, and the great Support of the Chriſtian Religion. I am,

With the deepeſt Reſpect,

Your LORDSHIP'S,

Moſt Obedient, and

Dutiful Servant,

Edward Manwaring.

The Subjects of the CHAPTERS.

CHAP. I.

TIME *in Syllables is the Duration of the Voice in the Pronunciation of a long or ſhort Vowel,*

Simple Time is the Duration in pronouncing a ſhort Vowel, double Time the Duration in pronouncing a long one, Page 5

CHAP. II.

Number in Words is a Syſtem of two or more ſimilar or diſſimilar Quantities or Syllables, conſider'd in a given Proportion. Every Noun or Verb, or any other Part of Speech, if not a Monoſyllable, muſt be pronounced in Number, 8

CHAP. III.

Every Foot is divided into two proportional Parts, term'd Arſis and Theſis, 10

CHAP. IV.

The Interval betwixt the Arſis and Theſis, is what diſtinguiſhes the ſeveral Kinds of Rhythm. The rhythmical αγαγη is the Velocity or Slowneſs of the Times; as when, in Pronunciation, we give the Times a different Magnitude, without altering the Proportions of the Arſis and Theſis, 13

CHAP. V.

Rhythmical Proportion is fourfold, viz. *equal, double, ſeſquialterate and ſupertertian,* 15

CHAP. VI.

The Power of theſe Rhythms on the Ear is Harmony, and the Effects are various according to the various Powers of the Rhythms, 20

CHAP. VII.

The phyſical Cauſe of Harmony in Rhythms, is the Proportion of the Syllables, not Acutes and Graves, 24

CHAP. VIII.

Rhythms are Numbers without Limitation. Metre is a Syſtem of Feet of a juſt Length, and are various in their Kinds. Metres or Verſe have ſometimes a middle Diviſion, 27

CHAP.

CONTENTS.

CHAP. IX.

The Penthemimer Cæsura is a Portion of Metre, which compleats the first Ratio of Hexameter Heroic and Iambic Verse, dividing the Verse into two dissimilar Parts; and every Verse, where this Division is, must begin with half a Foot and end in half a Foot. The Beginning with half a Foot is the initial Term of the Verse, the Ending the final Term, 28

CHAP. X.

Purity of Metre consists of the same Kind of Feet, or their Equality. Impurity is a Mixture of Feet, different in Arsis and Thesis, 33

CHAP. XI.

A Limma in Rhythm is a short silent Time, a Prosthesis a long one, and double the short, 34

CHAP. XII.

The last Syllable is common in every Verse, 48

CHAP. XIII.

A State of Errors, 49

CHAP. XIV.

Accent or Prosody is the Tenor or Modulation of the Voice, natural to all Language, and is more evidently threefold, an Acute, a Grave, and a Circumflex, 54

CHAP. XV.

An Account of the Latin *Accents taken from* Diomedes, 59

CHAP. XVI.

How to modulate these Numbers in the Pronunciation of the Vowels and Syllables, taken from Priscian, 61

INTRO-

INTRODUCTION.

IF we consider how many Dissertations have been composed on the Numbers of Poetry, to explain the Metres, regulate the Measures, and adjust the Feet; 'tis surprizing to think how our Errors, in pronouncing the Quantities, could escape so long so many judicious and learned Criticks.

At the Reformation of Learning, this Part of Literature was the least consider'd; for in 1521, *Whittington* condemns the [a] Grammarians for teaching *Latin* without teaching the Quantities; and observes, the Youth were so surprized when examined in the particular Quantities of Syllables, as if amazed at what was never heard or knew of; and *Despauter*, when he treats of Proportion and Number, refers us to *Niger*, [b] and only mentions it as not unuseful, but not very necessary.

This Neglect, when Learning was low, is very excusable; but after Learning was improv'd to such a Degree that the Moderns began to dispute with the Antients for the Prize of Victory, and challenge a Preference in all Parts and Points of Ingenuity, Arts and Science; I say, who would have thought these learned Moderns, who were so big with their own Performances, should be found at last utterly uncapable of reading a Line in any of the *Greek* and *Latin* Authors.

Though the Art of Reading the Numbers in Systems has been totally lost for many Centuries, yet I cannot think the rhythmical Proportions were lost so soon. St. *Austin*, who complains the Systems were lost, does not make this Complaint of the Rhythms, nor do I think the Rhythms were lost before the *Barbarians* had ruined Learning. After the Systems were lost, though the Rhythms remain'd, yet here was an End of all that Harmony, which is the Life and Spirit of Poetry; but after the Rhythms were lost, as well as the Systems, there was not so much

[a] Si quæras cujusque Syllabæ Quantitatem, defixo vultu Hærent, tanquam incognitum & inauditum obstupiscentes. *Rob. Whittington, Laureat. Cond. Lect. S. D. Lib.* 2.

[b] De Proportione & aliis non inutilibus, sed nec multum necessariis, videte si vultis, vel nigrum vel alium. *Desp. Versific. Art. L.* 1. *p.* 363.

as the Shadow of Poetry left behind; ſo that what we now have, with reſpect to Number, is no more Poetry, than a dead Man is to the Complexion, Life and Actions of one that is living.

When the Syſtems were loſt, I cannot think they could have been recovered without St. *Auſtin*'s Books of Muſick; which are a Collection of the *Greek* Muſick Writers; and the Harmony there is betwixt theſe Writers and my Quotations from this Father, is an undeniable Proof theſe Books of Muſick were taken from the Antients, as St. *Auſtin* declares.

Some of the Antients have indeed given us a partial Account of theſe Syſtems. *Gellius* obſerved, there was a metrical Species of Geometry, where the Manner and Connection of long and ſhort Syllables, agreeing with the Principles of Geometry, were examined and meaſured by the Ear; and *Varro* obſerv'd, the fifth half Foot in Hexametre Verſe ended a Word, and that the five firſt half Feet, and the ſubſequent ſeven half Feet, were equally powerful in conſtituting Verſe in a geometrical Ratio. But what have the Moderns gather'd from this? Or what could they have gathered, had not St. *Auſtin* ſpecified this Proportion, by informing us, that all Hexametres are in the Proportion of Squares; by which it appears, according to the forty-ſeventh of the firſt of *Euclid*, that the Square of the firſt Membre of this Verſe, conſiſting of five half Feet, is equal to the Squares of the ſecond Membre of this Verſe, ſubdivided into three and four half Feet; for the Square of the firſt Membre, which is five half Feet, is equal to twenty-five, and the Squares of the ſecond Membre, ſubdivided into three and four half Feet are equal to twenty-five; for the Square of three is equal to nine, and the Square of four equal to ſixteen, which, added together, are equal to twenty-five, equal to the firſt Membre of the Verſe. This is the geometrical Proportion of Squares. But this does not lead us into the Syſtem; and had not this Syſtem been diſcovered, who could have thought that all heroic Hexametres muſt be read with Anapæſts and Spondees, all Hexametre Iambics with Trochees, and all Hexametre Trochaics muſt be read with Iambics; and yet when we come to examine into the muſical Compoſition of this Syſtem, as I have done in my IXth Chapter, it will then appear, that this is a moſt harmoneous and regular Syſtem, and that it is impoſſible to read Hexametres, without we obſerve the Rules of this Syſtem.

As to our Errors in pronouncing the Rhythms, they are ſo repugnant to all Senſe, Reaſon and Reflection, particularly after we have read their Proportions defin'd by ſo many Grammarians, Rhetoricians and Orators, nay even by our vulgar Proſody, that this, of all the Errors in Literature, is the moſt abſurd and moſt unparallel'd. In Proportions of

Equality, which are the eaſieſt form'd, the Moderns ſometimes hit this Proportion, but, in Rhythms of Inequality, we are all at a Loſs in reducing theſe Rhythms to their due Proportions. In dactylic Rhythms, if the Dactyl conſiſts but of one Word, we naturally obſerve the rhythmical Interval; but, when the Dactyl is made up of ſeparate Words, we always loſe the Proportion of the Rhythm. Theſe Proportions, with the various Kinds of metrical Syſtems, the ſocial Feet, the Silences, the Change of the Rhythm, the rhythmical αγωγη, the Diviſion of the Metre into proportional Members, the initial and final Term of the Verſe, the Rules of Copulation, and the Method of reading Metre in Copulation when there are Silences, ſhould be well underſtood by all, who are deſirous of reading the Poets. The Grammarians, for want of a Knowledge in Muſick, lead us into infinite Errors in their abſurd Reduction of Numbers. This makes *Quintilian*'s Obſervation good, [c] that, when the Grammarians are to treat of Metre and Rhythms, Grammar can't be compleat without a Knowledge of Muſick. Poetry, therefore, with reſpect to Number, cannot be explained without the Principles of Muſick, upon which the Poets have form'd all their Meaſures. The following Treatiſe is a Syſtem of theſe Principles, taken from St. *Auſtin*'s Books of Muſick, and the *Greek* Muſick Writers. The Plan is entirely new, and, I hope, the Contents are intelligible to the Reader.

As to my Reduction of the *Hebrew* Numbers, though I am obliged to diſſent from the right Reverend and Learned Biſhop of *Chicheſter* in this Reduction, yet I flatter myſelf his Lordſhip's Goodneſs will excuſe this Freedom; for if this Reduction is right, 'tis not I but the Force of Truth that contradicts his Lordſhip; but if 'tis wrong, I humbly rely on his Lordſhip's Humanity. What led me to this Reduction, was the Principles of Poetry and the Practice of the Poets. All Poetry is Syſtem of proportioned Rhythms, which agree with each other in Magnitude and Quality; or Poetry is a Structure of muſical Rhythms, ſo connected together as to pleaſe the Ear by their mutual Similitude and juſt Extent; and this Compoſition is as the Whole to the Whole, or the Whole to its Equality, or the Whole to its correſpondent Part. Poetry is not therefore an arbitrary, but a legitimate and regular Syſtem of Rhythms. My Reduction of the firſt Pſalm has theſe Eſſentials. The Syſtem is a rational Syſtem, conſiſting of ſimilar Feet, or their Equality, or of ſuch correſpondent Parts, as agree with the whole either in Arſis or Theſis; and the Harmony of the whole is varied by ſuch Contractions, Reſolutions and ſocial Feet, as are connatural with the

[c] Tum nec citra Muſicen Grammatice poteſt eſſe perfecta cum ei de Metris Rhythmiſque dicendum eſt. *M. Fab. Quintil. Inſt. Orat. l.* 1. *c.* 4.

original Syſtem, and all this ſupported from the Authority and Practice of the *Greek* and *Latin* Lyric Poets, and the Rules of Poetry.

His Lordſhip's Reduction, as it is founded on no legitimate Ratio's of Quantities, as he himſelf owns, nor can it be ſupported, as I conceive, by any Authority and Practice of the Antients, or by any Rules or Principles of Poetry; but is, in the whole, an incoherent Syſtem of diſſimilar and antipathetic Feet, and a Diviſion of many polyſyllable Words into two or three Arſis's and Theſis's, can be no more Poetry than any Period of Proſe divided into ſo many diſſyllable Feet, for if we divide any Period of Proſe whatever into diſſyllable Feet, the Numbers and Poetry in this Diviſion will be exactly the ſame with his Lordſhip's Reduction.

Theſe are the Reaſons that have induced me to diſſent from his Lordſhip in the Reduction of the *Hebrew* Meaſures; but if, after all my Pains, 'tis my Misfortune to be miſtaken, I ſhall be very willing to retract my Errors; and, as what I have advanced upon this Subject is for the ſake of Truth, I am in hopes my Miſtakes will meet with thoſe favourable Conſtructions, all impartial Writers are entitled to.

STICHO-

STICHOLOGY, &c.

CHAP. I.

Time in Syllables is the Duration of the Voice in the Pronunciation of a long or ſhort Vowel.

Simple Time is the Duration of pronouncing a ſhort Vowel; double Time the Duration of pronouncing a long one.

OF all articulate Sounds, a Letter is the leaſt. Such Letters, as have a clear and full Sound in themſelves, are Vowels; [a] for a Vowel is what makes an intelligible Sound, without the Addition of any other Letter. The Quantities of theſe Vowels is twofold, ſimple and double: A Syllable is either a Compoſition of Letters, or the Power of one Letter; and [b] the Quantities of theſe Syllables are, as the Quantities of the Vowels. The Magnitude of a Syllable ſingly conſidered, is greater or leſs according to the Number of Conſonants this Syllable is com-

[a] Ἔστι δὲ φωνῆεν μὲν ἄνευ προσβολῆς ἔχον φωνὴν ἀκουστήν. Ariſt. de Poet. c. xx.

[b] Τούτων δὲ εἰσὶ καὶ μακραὶ μὲν ὅσαι συνεστήκασιν ἐκ τῶν φωνήεντων τῶν μακρῶν —— βραχείας δὲ ὅσαι συνεστήκασιν ἐκ βραχέος φωνήεντος. Dionyſ. Halicarn. §. xv. p. 104.

compoſed of. This Compoſition of Syllables, with more or leſs Conſonants, made the Antient Critics think, [c] ſome long Syllables are longer than others, and ſome ſhort Syllables ſhorter than others. If, ſays *Dionyſius*, we prefix the Demi-vowel, ῥ to ὁδος, this makes it ῥοδος. Here the Syllable is ſtill ſhort, but not in the ſame Manner; becauſe it has a ſmall Addition of Time. If we prefix τ to this increaſed Syllable, ſo as to make it τερπος, this Syllable will exceed the two former in Length, and yet remain ſhort; but, if we add a third Letter, ſo as to make it τερφος, this triple Accumulation of Letters will render this ſhort Syllable ſenſibly longer than the ſhorteſt, though 'tis ſtill a ſhort Syllable; [d] ſo *Quintilian*. This Method of diſtinguiſhing the Quantities of Syllables, is not ſo juſt as that of *Ariſtides*. [e] If, ſays *Ariſtides*, we conſider the Quantity of a Monoſyllable, its Magnitude is to be determined by the Letters; but, if this Syllable is to be conſidered in the Form of a Foot, we are to examine how the ſubſequent Syllable is to be taken, that we may come to a due Knowledge of the Foot we enquire after.

There can be but two ways of conſidering the Quantity of a Syllable, either as a Monoſyllable, or in Union with another Syllable or Syllables. As a Monoſyllable can have no Arſis and Theſis, and conſequently no Proportion, its Magnitude cannot be determin'd any other way, than from an Eſtimate of the Letters; but, when this Syllable is in Union with another Syllable or Syllables, this Syllable is to be conſidered as part of a Rhythm, and according to a certain given Proportion; and, as theſe Proportions are relative Quantities, they are to be determined according to their reſpective Relations. If the Foot is in the Dactylic, or any other Proportion, this Proportion of the Parts in Rhythm may, and ought to be ſtrictly obſerv'd, though the Parts of the Rhythm exceed each other in the Quantity of the Letters; ſo that all Syllables, conſider'd in Feet, are to have their Quantities from the Denomination of the Proportion; and, in this Senſe, no ſhort Syllable is to be ſhorter or longer than another, but all are to be pronounced according to the given Proportion; and this is what *Dionyſius* aſſerts, notwithſtanding his Diſtinction of different Quantities in the ſame Kind of Syllables. The long Syllable, ſays this Critic, as well as the ſhort, though combined with many

[c] Μήκυς δὲ καὶ βραχύτητος συλλαβῶν ἐ μία φύσις ἀλλὰ καὶ μακρότεραί τινές εἰσι τῶν μακρῶν καὶ βραχύτεραι τῶν βραχειῶν. Dionyſ. Halicarn. ibid.

[d] Et longis longiores, & brevibus ſunt breviores Syllabæ. *Fab. Quintil. Inſt. Orat.* l. ix. c. iv. p. 711.

[e] Χρὴ δὲ κἀκεῖνο θεωρεῖν ὡς εἰ μὲ μόνην τὴν συλλαβὴν ἐθέλοιμεν κινεῖν ὀπὸ τῶν ἑαυτῆς στοιχείων τὸ μέγεθος αὐτῆς ἡμῖν ὕπογνωσέον· εἰ δὲ ἐν ποδικῷ σχήματι καὶ τὴν ἐξῆς προσληπτέον πρὸς ἐντελῆ γνῶσιν τοῦ ποδὸς ὑπόσκεψεως. Ariſtid. Quintil. de Muſica, l. i. p. 47.

many Letters, must not exceed their natural Quantities, [f] but the Long must be in a double Proportion to the Short, and the Short in a simple Proportion to the Long. After this he adds, that all long Syllables, as well as short, have not the same Power, either in Prose or Poetry, whether the Verses be heroic or lyric, consisting either of Rhythms or Metre. This can only be so far true, that, if we compare two short or two long Syllables together, as two Monosyllables, the Excess or Equality of the Quantities must depend upon the Number of Consonants; but, if these Syllables are to be considered as Part of a Foot, the Quantity of one Syllable determines that of the other; for, if in the same Foot, supposing it a Spondee, one long Syllable, by an Accumulation of Consonants, has an Addition of Time more than the other, yet 'tis in our Power to produce the shorter Syllable to the Time of the other. To illustrate this from *Dionysius*'s Example: Let οδοστροφος be made a Diambic by Dipody. I assert, that, notwithstanding the Accumulation of Letters in the first Syllable of στροφος, I can pronounce the Arsis and Thesis of this Dipody in equal Proportion; for, if ο in οδος be naturally shorter than ο in στροφος, yet I can lengthen the ο to the Quantity of στρ, and this is what I am obliged to do by the Law of the Rhythm. All Syllables therefore in Rhythms, which are in a given Proportion, must be pronounced according to the Exigency of the Ratio. In these Proportions no long Syllable must be longer than another, and no short Syllable shorter than another. This Mixture of long and short Syllables, according to certain Proportions, is what constitutes all the Harmony of Poetry, and the Word Proportion excludes all Inequality of Time in such Proportions as consist of equal Quantities; and, in all Proportions of Inequality, the Quantities of the Short to the Long, and the Long to the Short, must be pronounced according to the given Ratio's; for, to say that in any Rhythm one long Syllable may be longer than another, or one short Syllable shorter than another, is a Contradiction in Terms, because it destroys the Proportion of the Rhythm.

[f] Ἀλλὰ κἀκείνας ἐν διπλασίῳ λόγῳ διαιρεῖσθαι τῶν βραχειῶν, καὶ ταύτας ἐν ἡμίσει τῶν μακρῶν. Dionys. Halicarn. §. xv. p. 108.

CHAP.

CHAP. II.

Number in Words is a Syſtem of two, or more ſimilar or diſſimilar Quantities or Syllables, conſider'd in a given Proportion. [a] *Every Noun or Verb, or any other Part of Speech, if not a Monoſyllable, muſt be pronounced in Number.*

ALL Compoſition of Syllables is indifferently termed Number, Rhythm or Feet; Number, becauſe of the Meaſure; Rhythm, becauſe theſe Meaſures are proportional, and Feet, becauſe all Metre and Verſe are to go with theſe Meaſures. The moſt ſimple Syſtem or Compoſition of Syllables, is a diſſyllable Rhythm. As theſe two Syllables may be both ſhort, or one may be ſhort and one long, or one long and one ſhort, or both may be long, the different Poſition of theſe Quantities will produce four different Kinds of Rhythms. The Powers and Names of theſe Rhythms are as follow.

Diſſyllable Feet.

Pyrrhic ◡ ◡	*Pĭă*
Iambic ◡ —	*ămāns*
Trochee — ◡	*mūſă*
Spondee — —	*clēmēns*

From a Syſtem of three Syllables, varied in the Poſitions of the different Quantities, there will be eight different Rhythms. The Powers and Names are as follow,

Tribrachys ◡ ◡ ◡	*cănĭtĕ*
Dactyl — ◡ ◡	*cārmĭnă*
Amphibrachys ◡ — ◡	*ămārĕ*
Anapæſt ◡ ◡ —	*mĭſĕrāns*
Bacchic ◡ — —	*gŭbērnāns*

Cretic

[a] Πᾶν ὄνομα καὶ ῥῆμα, καὶ ἄλλο μόριον λέξεως, ὅτι μὴ μονοσύλλαβόν ἐστιν, ἐν ῥυθμῷ τινὶ λέγεται. Dionyſ. Halicarn. P. 124. Sect. XVII.

Cretic	— ⏑ —	*cōgĭtāns*
Palimbacchic	— — ⏑	*pērcūſſă*
Moloſſus	— — —	*cūrrēntēs*

From a Syſtem of four Syllables, varied in the Poſitions of the different Quantities, there will be ſixteen Feet. Their Powers and Names are as follow:

Proceleuſmatic	⏑ ⏑ ⏑ ⏑	*cĕlĕrĭtĕr*
Pæon 1ſt.	— ⏑ ⏑ ⏑	*vīrgĭnĕă*
2d Pæon	⏑ — ⏑ ⏑	*pŏētĭcŭs*
3d Pæon	⏑ ⏑ — ⏑	*mănĭfēſtă*
4th Pæon	⏑ ⏑ ⏑ —	*mĭsĕrĭcōrs*
Ionicus a minore	⏑ ⏑ — —	*gĕnĕrōsī*
Choriambic	— ⏑ ⏑ —	*Hīſtŏrĭæ*
Ionicus a majore	— — ⏑ ⏑	*ēnōrmĭtĕr*
Diambic	⏑ — ⏑ —	*ămænĭtās*
Dichoree	— ⏑ — ⏑	*prīncĭpālĭs*
Antiſpaſt	⏑ — — ⏑	*ĭnāccēſsă*
1ſt Epitrite	⏑ — — —	*ſăcērdōtēs*
2d Epitrite	— ⏑ — —	*cōmprŏbāvīt*
3d Epitrite	— — ⏑ —	*nūtrītĭī*
4th Epitrite	— — — ⏑	*cīrcūmſpēxĭt*
Diſpondee	— — — —	*īntērrūmpēns.*

The Order of theſe Rhythms begins with the moſt Simple, and proceeds to the Compounds. This Order is natural, and by St. *Auſtin* made neceſſary. *Ariſtides*, *Plutarch* and others, give us an Account of more Compound Meaſures, and ſome of theſe Meaſures, as we learn from *Plutarch*, are very antient. [b] *Plutarch* makes *Archilochus* the Author of the proſodiac Time.

Proſodiac's.

1. ⏑ ⏑ | ⏑ — | — ⏑
2. ⏑ ⏑ | — ⏑ | — ⏑ | ⏑ —
3. ⏑ — — ⏑ | — — ⏑ ⏑
4. — ⏑ ⏑ — | — — ⏑ ⏑

[b] Plutarch de Muſica, *P.* 1141.

The first prosodiac Measure consists of three Feet, the second of four Feet, and the two last Measures of two Syzygies. [c] A Syzygy is a Composition of two simple and dissimilar Feet. [d] A Dipody is a tetrasyllable Foot. These prosodiac Measures are therefore a Composition of Rhythms; for [e] Rhythms, according to St. *Austin*, are not to exceed four Syllables. If there is a Dissolution of any long Syllable in these four Syllable Feet, which makes the Foot of five Syllables, he observes, this five Syllable Foot does not constitute a new Rhythm; and he farther intimates, many have thought good to make six Syllable Feet, but that none have went beyond six Syllables, and that such as have made six Syllable Feet, deny that those polysyllable Feet were Rhythms, or capable of being used in constituting Metre. Therefore, says he, they have given them no Names. [f] *Dionysius Halicarn.* terms the twelve first Feet simple Rhythms, so that the sixteen tetrasyllable Feet are compound Rhythms. A simple Rhythm or Foot, says *Dionysius*, has not less than two Syllables, nor more than three. *Quintilian* confines the Feet to three Syllables.

CHAP. III.

Every Foot is divided into two proportional Parts, term'd Arsis and Thesis.

[a] RHYTHM, says *Aristides*, is a System of Times joyned together in some Order, and the Affections of these Rhythms are the Arsis and Thesis. Many Grammarians understand nothing more by Arsis and Thesis than a Division of the Rhythms into proportional Times, and in this Division the first Part of the Rhythm is term'd the Arsis and the latter Part the Thesis. St. *Austin* derives these Terms, from the Motion of the Hand in beating the Time; for, [b] as, in measuring or clapping the Quantities

[c] Κατὰ συζυγίαν μὲν οὖν ὅτι δύο ποδῶν ἁπλῶν καὶ ἀνομοίων σύνθεσις. Aristid. de Musica, l. i. p. 36.

[d] Διποδία δ' ὅτι πὲς τετρασύλλαβος. Ibid. p. 52. Aristid.

[e] Div. Aurel. Augustin. l. iii. c. 5, 6.

[f] Ἁπλοῦς μὲν ῥυθμὸς ἢ πὲς ἔστ' ἐλάττων ὅτι δυοῖν συλλαβῶν ἔτε μείζων τειῶν. Dionys. Halicarn. p. 134.

[a] Ῥυθμὸς πίνων ὅτι σύστημα ἐκ χρόνων τινὰ τάξιν συγκειμένων, καὶ τὰ τέτων πάθη καλοῦμεν ἄρσιν καὶ θέσιν. Aristid. p. 31.

[b] In plaudendo enim quia elevatur, & ponitur Manus, Partem Pedis sibi elevatio vendicat, Partem Positio. *l.* ii. *c.* 10. *D. Aurel. Augustin de Musica.*

Quantities of Words, the Hand is lift up as well as let fall; Part of the Time taken up in measuring the Foot, by lifting the Hand up, was by him term'd Arsis, and the Part, where the Hand was let fall, Thesis; and, that St. *Austin* meant no more by these Terms Arsis and Thesis than a bare Division of the Times, we may learn from another Passage, where he bids his Scholar [c] attend with his Ear to the Sound, and his Eye to the beating of the Time; for, says he, 'tis not only necessary to hear, but to see the Time beaten with the Hand, and carefully observe how much Time is taken up in the Arsis, how much in the Thesis; and, in another Place he terms the Percussion or beating the Time, that which compares the Parts of the Foot one with another by Elevation and Position, or Arsis and Thesis. [d] *Diomedes* defines a Foot to be the Arsis and Thesis of two or three Syllables, or more, and that the Beginning of the Foot is the Arsis, the End the Thesis; so that these Terms, Arsis and Thesis, according to St. *Austin* and *Diomedes*, signify no more than a proportional Division of the metrical Feet, made by the Hand or Foot of him that beats the Time. The Grammarian *Sergius*, places the Arsis in the first Part of the Foot, the Thesis in the second. [e] We ought to know, says *Sergius*, that in every Foot there is an Arsis and Thesis, the Arsis is the first Part of the Foot, the Thesis the latter; and *Martianus Capella*, according to this Method, makes [f] the Trochee consist of a double Arsis and short Thesis, and the Anapæst a majore of a long Arsis, and two short in Thesis.

It has been objected, this pronouncing a Foot according to Arsis and Thesis, must unite Words together; because these Feet, particularly such as are of six Times, will be often found to be in separate Words, so that the Connection of the rhythmical Parts must confound the Words. This Objection is partly founded upon a false Pronunciation of the *Greek* and *Latin* Numbers. As, in dissyllable Words, we constantly pronounce the short Syllable long, the Velocity of the Pronunciation, when these Syllables are reduced to Regularity, will create Confusion, and our Senses will be prejudiced in Favour of the Sound we have been most

[c] Intende ergo & Aurem in Sonum, & in Plausum Oculos; non enim audiri, sed videri opus est plaudentem Manu, & animadverte acriter, quanta Temporis Mora in elevatione, quanta in Positione sit. *Ibid. l.* 2. *c.* 13.

[d] Pes est sublatio ac Positio duarum, aut trium ampliusve Syllabarum Spatio comprehensa, qui incipit a sublatione, & finitur Positione. *Diomedes* de Pedibus.

[e] Sciendum autem, quod unicuique Pedi accidit Arsis & Thesis: Arsis in prima Parte, Thesis in secunda ponenda est. *Sergius*.

[f] Trochæus ex duplici Elevatione & Positione, quæ brevis est. *Mart. Capella de Nupt. Philolog. l.* ix. *p.* 195.

uſed to. [g] A Foot, ſays *Ariſtides*, is divided into two Parts, Arſis and Theſis. Every Foot, therefore, whether conſiſting of ſingle or ſeparate Words, muſt have its proper rhythmical Connection, otherwiſe it cannot conſtitute a Foot, and this Connection of the Parts in Rhythm, though the Rhythm conſiſts of ſeparate Words, may be eaſily performed without the leaſt Confuſion of Words, provided we are capable of pronouncing the Quantities in due Proportion. In our vulgar Proſody [h] ſcanning of Verſe is defined to be a legitimate Commenſuration of the Verſe into diſtinct Feet. This Rule is a Direction how to read as well as compoſe Verſe, as appears from what is ſaid on the Accidents. [i] The Accidents of ſcanning, ſays this Author, are the Synalæpha, Eclipſis, *&c.* but theſe are the Accidents in reading; for, unleſs we obſerve theſe Accidents in reading, every Verſe, where theſe Accidents are, will exceed the legitimate Times of a Verſe more or leſs, according to the Number of the Accidents. How the modern Practice of ſcanning Verſe was firſt introduced, muſt ſurprize all who are acquainted with Poetry; perhaps the Schoolmaſters have taken it from this Verſe in *Horace*,

Legitimumque ſonum Digitis callemus & Aure;

but *Digitis* here ſignifies the beating of the Time by the Hand, and not our fooliſh way of numbering the Feet by Finger and Finger, without any Regard to the proportional Diviſion of the Rhythms. [k] This meaſuring of Time is termed by *Quintilian* the Interval made by the Stroke of the Hand or Foot, [l] the Noiſe of the Fingers, and the Percuſſion of the Feet. Some Moderns diſtinguiſh betwixt ſcanning and reading Verſe, but, for what Reaſon, I cannot conceive. To meaſure or ſcan Verſe one way, and read another, is a Contradiction; and to read or ſcan Verſe, as Verſe ought to be read or ſcanned, requires more Rules than are contain'd in our Grammar.

To illuſtrate this, I ſhall relate what happened as I was reading theſe Numbers. O, Sir, ſays a Gentleman, you read as we ſcan. I reply'd, No Sir, if I did I ſhould read wrong, and to convince him, I deſired he would be pleaſed to ſcan the firſt Foot in *Ovid*, *ĭn nŏvă*, which he did, and made both the ſhort Syllables long. I aſked him to read it, and when

[g] Τέτε ὃ μέρη δύο· ἄρσις καὶ θέσις. Ariſtid. l. i. p. 34.

[h] Eſt autem Scanſio, legitima Carminis in ſingulos Pedes Commenſuratio. *Proſodia*, *p.* 183.

[i] Scanſionis accidunt Synalæpha, Eclipſis, *&c.*

[k] Et Pedum & Digitorum Ictu Intervalla Signant. *Quintil. Inſt. Orat. L.* ix. *c.* 4. *p.* 704.

[l] Oratio non deſcendit ad ſtrepitum Digitorum. *Ibid. p.* 705.

when he had read it, I made him ſenſible that he had read it wrong, becauſe he had ſcanned it wrong. After this I meaſured the Foot according to due Proportion, then read it as I ſcanned it. At laſt this Gentleman was convinced of the Truth in the Numbers, but was afraid leſt this way of Reading ſhould breed Confuſion. I was obliged then to deſtroy his Inference, by making it appear that Confuſion was not from Truth but Error, and I begg'd leave to obſerve, that if he had taken as much Pains to know the Truth, as he had to retain his Errors he would not have been in that Confuſion he was then in.

CHAP. IV.

The Interval betwixt the Arſis and Theſis is what diſtinguiſhes the ſeveral Kinds of Rhythms. The rhythmical αγωγη is the Velocity or Slowneſs of the Times, as when in Pronunciation we give the Times a different Magnitude without altering the Proportions of of the Arſis and Theſis.

[a] THE moſt emphatical rhythmical αγωγη, ſays *Ariſtides*, is when there is ſome kind of Interval betwixt the Arſis and Theſis. [b] *Bacchius*, Sen. makes this Interval ſo ſmall, as to eſcape the Eye and Ear, and yet, ſays he, it diſtinguiſhes the Feet, and the leaſt Compoſition of Letters. Without this Interval the Quantities would be confounded, and the Rhythms undiſtinguiſh'd. For, if any one ſhould contend a Proceleuſmatic is a Tribrachys or a Pyrrhic Rhythm, for all theſe Rhythms conſiſt of ſhort Syllables, [c] we muſt have Recourſe to the Arſis and Theſis, which is the Key of the Rhythm. If one is in Arſis and two in Theſis, or two in Arſis and one in Theſis, 'tis a Tribrachys

[a] Ἀρίστη δὲ ἀγωγὴ ῥυθμικῆς ἐμφάσεως, ἡ κατὰ μέσον τῶν θέσεων καὶ τῶν ἄρσεων ποσὴ διάστασις. Ariſtid. p. 42.

[b] Διὰ γὰρ τὴν βραχύτητα λανθάνει καὶ τὴν ὄψιν, καὶ τὴν ἀκοήν· πόδα δὲ καὶ συνθέσιν στοιχείων ἐλαχίστην δεικνύων. Bacchius Sen. p. 24.

[c] Video Judicium ad Plauſum illum eſſe revocandum, ut, ſi unum Tempus eſt in Levatione, duo in Poſitione, *i. e.* una & duæ Syllabæ, aut contra duæ in Levatione, una in Poſitione, Tribrachus Rhythmus eſſe dicatur. *D. Aur. Auguſt. de Muſica, l.* iii. *c.* 4.

brachys Rhythm. If one is in Arſis and one in Theſis 'tis a Pyrrhic; If two in Arſis and two in Theſis, 'tis a Proceleuſmatic. This Interval divides the Foot into proportional Parts, and conſtitutes all the different Kinds of Rhythms; and all Sounds in Syllables, compared with one another, are either conſonant or diſſonant, according to the Ratios made by theſe Intervals. The Power of this rhythmical Interval in conſtituting the Numbers, may be illuſtrated from *Longinus*. [d] This Critic obſerves, that even in Proſe, there are many latent Metres, which eſcape the Ear, becauſe the Metres are pronounced with ſuch Velocity, as make the Meaſures imperceptible. In this Heroic of *Demoſthenes*,

Τὸν γὰρ ἐν ἀμφίωη πολεμὸν δι' ὃν ἐς Ελατειαν
Ἦλθε φίλιππος.

the Ear will be deceived in the Meaſure of the Verſe, if we pronounce it as Proſe. To make the Pronunciation proſaic, we are to include many Words in one Arſis and Theſis. The [e] dramatic Poets, as St. *Auſtin* obſerves, to bring their Numbers as near as they could to Proſe, inſtead of giving every Foot an *Arſis* and *Theſis*, pronounced the Dipody in Hexameter Iambic with one Arſis and Theſis, ſo that the Hexameter had only three Arſis's and Theſis's, whence it was termed Trimetre; and, if we pronounce this Verſe of *Demoſthenes* with one or two Intervals, as we may eaſily do, the Numbers will be concealed by this proſaic Pronunciation. *Dionyſius Halicarn.* has a whole Section upon this Subject.

[f] 2*dly*, The rhythmical Ἀγωγὴ is the Velocity or Slowneſs of the Times, as when in Pronunciation we give the Times a different Magnitude without altering the Proportion of the Arſis and Theſis.

This Difference in the Pronunciation of the ſame Rhythms or Quantities, according to Time quick or ſlow, is by the Maſters of Muſic, term'd a rythmical Change, and this Change is of great uſe in giving a due Modulation to the Metres, which will be often render'd more harmonious by a ſmall Quantity of Time, either added to, or ſubſtracted from,

[d] Διὰ τοῦτο πολλὰ τῶν μέτρων συμβέβηκεν ἀποκρύπτεσθαι σιωπώμενα ἐν τῇ κατὰ πεζὸν ῥήσει. εὕροι γοῦν ἄν τις παρὰ Δημοσθένει τῷ ῥήτορι στίχον ἡρωϊκὸν κεκρυμμένον, ὃς ἠδυνήθη λαθεῖν διὰ τὸ πεζὴν οὖσαν τὴν προφορὰν συναρπάσαι τῷ λόγῳ τὴν ἀκοήν. Dionyſ. Long. p. 139.

[e] Non ſingulos Pedes in duas Partes, quarum una Levationis, altera Poſitionis eſt, plaudendo diviſerunt, ſed unum Pedem levantes, alterum ponentes, unde ipſum ſenarium Trimetrum vocant, ad Epitritorum Diviſionem Plauſum retulerunt. *D. Auguſt. de Muſica, l.* v. *c.* 11.

[f] Ἀγωγὴ δέ ἐστι ῥυθμικὴ χρόνων τάχος ἢ βραδύτης· οἷον ὅταν τῶν λόγων σωζομένων οὓς αἱ θέσεις ποιοῦσι πρὸς τὰς ἄρσεις, διαφόρως ἑκάστου χρόνου, τὰ μεγέθη προφερώμεθα. Ariſtid. p. 42.

from, any one Rhythm; for, as the Quantity of this Time is ſo ſmall as not to be expreſs'd by any Part of a Rhythm, this rhythmical Change anſwers all the moſt minute muſical Subdiviſions. When two or more quick Rhythms are to follow a ſlow Rhythm, the Ear will direct us to protract this ſlow Rhythm in Proportion to the Velocity of the quick Rhythms, and this Protraction gives beauty to the Numbers, as in the following Metres.

ō nā | vīs rĕférūnt | īn Mărĕtē | nŏvĭ
Fāllā | cīs mĭsĕrī | quĭbŭs.

Here the Protraction of the firſt half Foot in theſe Metres, not only gives a Harmony to the Metres, but an Emphaſis to the Rhythm. The Proportion betwixt the Arſis and Theſis in this rhythmical Change muſt not be violated.

CHAP. V.

Rhythmical Proportion is fourfold, viz. *equal, double, ſeſquialterate and ſupertertian.*

EQUALITY of Rhythm is, when the Arſis is equal to the Theſis. This Proportion is therefore that of the Uniſon as one to one. The Rhythms, which fall under this Proportion, with their Powers and proportional Diviſions by Arſis and Theſis, are

			Arſis.	*Theſis.*
The	Pyrrhic ◡ ◡	1 to 1	*pĭ*	*ă*
	Spondee — —	2 to 2	*clē*	*mēns*
	Dactyl — ◡ ◡	2 to 2	*cār*	*mĭnă*
	Anapæſt ◡ ◡ —	2 to 2	*cĕlĕ*	*rēm*
	Proceleuſmatic ◡ ◡ ◡ ◡	2 to 2	*mĭsĕ*	*rĭtĕr*
	Chordambic — ◡ ◡ —	3 to 3	*Hĭſtŏ*	*rĭæ*
	Diambic ◡ — ◡ —	3 to 3	*ămæ*	*nĭtās*
	Dichoree — ◡ — ◡	3 to 3	*prīncĭ*	*pālĭs*
	Antiſpaſt ◡ — — ◡	3 to 3	*ĭnāc*	*cēſſă*
	Diſpondee — — — —	4 to 4	*ĭntĕr*	*rūmpēns*

Simple

Simple and double, or double and-ſimple Rhythm is, when the Arſis is half the Theſis or double. This Proportion is therefore as the Octave or Dia-paſon, *i. e.* as 2 to 1, or 1 to 2. The Rhythms of this Proportion are,

			A.	*T.*		
The	Iambic ⏑ —	1 to 2	*ă*	*māns*		
	Trochee — ⏑	2 to 1	*mū*	*să*	or *A.*	*T.*
	Tribrachys ⏑ ⏑ ⏑	2 to 1 or 1 to 2	*cănĭ*	*tĕ*	or *ca*	*nite*
	Moloſſus — — —	4 to 2 or 2 to 4	*cūrrēn*	*tēs*	or *cur*	*rentes*
	Ionicus a minore ⏑ ⏑ — —	2 to 4 or 4 to 2	*gĕnĕ*	*rōsī*	or *genero*	*ſi*
	Ionicus a majore — — ⏑ ⏑	4 to 2 or 2 to 4	*ēnōr*	*mĭtĕr*	or *e normiter*	

Seſquialterate Rhythm is, when the Arſis and Theſis is as 3 to 2, or 2 to 3. This is therefore the Proportion of the Dia-pente. The Rhythms in this Proportion are,

			A.	*T.*			
The	Bacchic ⏑ — —	3 to 2	*gŭbēr*	*nāns*	*A.*	*T.*	
	Cretic — ⏑ —	3 to 2 or 2 to 3	*cōgĭ*	*tāns*	or *cō*	*gĭtāns*	
	Palimbacchic — — ⏑	2 to 3	*pēr*	*cūſſă*			
	1ſt Pæon — ⏑ ⏑ ⏑	3 to 2 or 2 to 3	*vīrgĭ*	*nĕă*	or *vīr*	*gĭnĕă*	
	2d Pæon ⏑ — ⏑ ⏑	3 to 2	*pŏē*	*tĭcŭs*			
	3d Pæon ⏑ ⏑ — ⏑	2 to 3	*măně*	*fēſtă*			
	4th Pæon ⏑ ⏑ ⏑ —	3 to 2 or 2 to 3	*mĭsĕrĭ*	*cōrs*	or *mĭsĕ*	*rĭcōrs*	

Supertertian Ratio is, when the Arſis and Theſis is as 4 to 3 or 3 to 4. This Proportion is therefore, as the Dia-teſſaron. The Rhythms in this Proportion are,

		A.	*T.*
1ſt Epitrite ⏑ — — —	3 to 4	*ſăcēr*	*dōtēs*
2d Epitrite — ⏑ — —	3 to 4	*compră*	*bāvīt*
3d Epitrite — — — ⏑	4 to 3	*nūtrī*	*tĭĭ*
4th Epitrite — — — ⏑	4 to 3	*cīrcūm*	*ſpēxĭt*

To explain the Terms Diapente, Dia-teſſaron, Dia-paſon or Octave, Seſquialterate and Supertertian. Dia-pente is a Syſtem of five Chords or Sounds, whoſe extreams are in Proportion of 3 to 2; Dia-teſſaron is a Syſtem of 4 Chords or Sounds, whoſe extreams are in Proportion of 4 to 3; Dia-paſon or Octave, is a Syſtem of 8 Chords or Sounds, whoſe extreams are in Proportion of 2 to 1. 'Tis term'd Octave, becauſe of the

the eight Chords; and Dia-paſon, becauſe it was the antient perfect Syſtem of all the eight Chords. [a] An Epitrite is, when in two Numbers the greater contains the leſs, and one third of the leſs, as 4 to 3; for 4 contains 3, and a third of 3. This is the Symphony of the Dia-teſſaron. The Dia-pente or Hemiolus is, when in two Numbers the greater contains the leſs and half of the leſs, as 3 to 2; for 3 contains 2 and half of 2. Theſe Proportions in harmonic Muſick are according to Tones acute and grave, but, in rhythmical Muſick, according to Times long and ſhort.

From the Paradigm of the Feet in Arſis and Theſis, it appears, that the Proportions are all muſical Ratio's. The Antients, as we learn from *Ariſtides*, *Plutarch* and others, came to the Knowledge of muſical Proportions from theſe Experiments. [b] They found out the Octave or Dia-paſon to be as 2 to 1, by the Sound of 2 Chords ſtretch'd with two Weights, which were in ſimple and double Proportion. By a Chord ſtretch'd with a Weight of three Pounds, compar'd in Sound to a Chord ſtretch'd with a Weight of two Pounds, they found the Dia-pente or Seſquialterate Proportion. By a Chord ſtretch'd with Weights of four Pounds, compared in Sound with that of three, they found the Dia-teſſaron. Theſe Proportions are better illuſtrated from the harmonic Rule, invented by *Pythagoras*. This Rule meaſures geometrically the Quantities of Sounds. It conſiſted of a ſingle Chord, and a Line underneath, divided into many equal Parts, upon which was placed a moveable Bridge, term'd Magas, which divided the Chord into two Parts, and made the Sound of the Chord more acute or grave, according to the different Lengths of each Part. All metrical Feet are in theſe Proportions. [c] Metres, ſays *Hephæſtion*, conſiſt of Feet, which have an equal double, or Seſquialterate Ratio. The

D Dactyl

[a] Et eſt Epitritus, cum de duobus Numeris major habet totum minorem, & inſuper ejus tertiam Partem; ut ſunt quatuor ad tria nam in quatuor ſunt tria, & tertia Pars trium, *i. e.* unum; & is numerus eſt vocatus Epitritus; deque eo naſcitur Symphonia, quæ appellatur διὰ τεσσάρων. Hemiolus eſt, cum de duobus Numeris major habet totum minorem, & inſuper ejus Medietatem, ut ſunt tria ad duo nam in tribus ſunt duo & media Pars eorum, *i. e.* unum; & ex hoc Numero, qui hemiolius dicitur, naſcitur Symphonia quæ appellatur Διὰ πέντε. *A. Macrobii in ſom. ſcipionis, l.* ii. *cap.* 1.

[b] Τῶν δὲ χορδῶν ἡ τῷ διπλασίῳ κατατεινομένη βάρει, τῆς ἑτέρας ὀξύτερον, ὡς νήτη πρὸς ὑπάτην τοῦτο δ' ἐστὶ διάπασῶν. Ὁμοίως δὲ καὶ τρία πρὸς δύο ληφθέντα μήκη καὶ βάρη, τὸ διὰ πέντε ποιήσει· καὶ τέσσαρα πρὸς τρία τὸ διὰ τεσσάρων. Plutarch. de Animæ Procreat. p. 1021.

[c] Τὰ δὲ μέτρα ἀπὸ ποδῶν τινῶν εἰσὶ, τῶν ἐχόντων ἢ ἴσον λόγον, ἢ διπλασίονα, ἢ ἡμιόλιον. καὶ τοῦ μὲν ἴσου εἴη ἂν δάκτυλος – ⏑ ⏑, μία γὰρ μακρὰ, καὶ δύο βραχεῖαι τὸν αὐτὸν ἔχουσι λόγον. τοῦ δὲ διπλασίονος τροχαῖος – ⏑, μακρὰ γὰρ τῆς βραχείας διπλασίων· τοῦ δὲ ἡμιολίου βακχεῖος ⏑ – –, βραχεῖα γὰρ καὶ μακρὰ πρὸς τὴν μακρὰν λόγον ἔχει τὸν ἡμιόλιον.——Ἐπίτριτος ἀριθμὸς λέγεται, ὁ ἀριθμὸν τινα ἔχων ἐν ἑαυτῷ, καὶ τὸ τρίτον τούτου, οἷον ὁ τέτταρα πρὸς τὸν τρία. ὅθεν καὶ ἐπίτριτοι πόδες. Hephæſt. p. 11—12.

Dactyl — ∪ ∪ has an equal Ratio; becauſe the long Syllable is equal to the two ſhort. The Trochee — ∪ has a double Ratio; for the long Syllable is double the ſhort. The Bacchic ∪ — — is in a Seſquialterate Ratio; for the ſhort and the long Syllable is in Proportion to the long, as one and one half. The Epitrite is as 4 to 3, which is the whole and one third.

Theſe Rhythms, as they are divided according to muſical Proportions, have the Uniſons firſt. [d] By Uniſon is meant the Repetition of the ſame Quantity or Sound. This Uniſon is incapable of Intenſion or Remiſſion, and is of all Sounds the eaſieſt known; becauſe 'tis eaſier by much to ſound the ſame Thing or its Equality, than what is different or unequal. Theſe Uniſons are all in equal Proportions, as 1 to 1, *&c.* Hence it appears, Sound is more ſimple than Uniſon, which is compounded of Sounds. [e] There are ſome, ſays *Monſ. Sebaſtien de Broſſard*, who will not allow the Uniſon to be reckon'd among the Symphonies, becauſe they injudiciouſly ſuppoſe Symphony is an Interval; but, ſays he, can we ſay that two Sounds, preciſely of the ſame Degree and Proportion, and which are ſo equal, that the moſt delicate Ear cannot diſcern any Difference, ought not to be in Symphony; and that the moſt perfect of all Symphonies? Even the Octave ought to give place to the Uniſon in point of Perfection, becauſe the Octave is not thought to be more perfect than the 5th, 6th, or 3d, but becauſe the two Sounds ſo reſemble each other, that they appear to be in Uniſon, thence they are termed Equiſons. 'Tis certain then the Uniſon is a Symphony, and a very Perfect one, and the beſt Practiſers have made uſe of it at all Times, and have not ſcrupled to uſe it in the Place

[d] Uniſonus eſt ejuſdem vocis Repetitio, omnis Intentionis aut Remiſſionis incapax.—Omnium Sonorum ſit cognitu facillima,—quia multo facilius eſt eandem aut æqualem, quam diverſam aut inæqualem vocem perſonare. *Athanaſ. Kircheri. Fuldenſis Muſurgic. l.* iii. *c.* 5.

[e] Il y en a qui pretendent, qu, on ne le doit pas metre au nombre des Accords, parce qu'ils ſuppoſent mal à propos que tout accord eſt un intervalle.—Peut on dire que deux ſons, qui ſont preciſement ſur le meme degré, & dans la meme Proportion, & qui ſont tellement egaux, que l' oreille la plus fine n'en peut diſcerner la difference, ne ſoient pas d'accord, & meme le plus parfait des Accords? L'Octave meme doit ſans difficulté luy ceder le range de Perfection, puiſque enfin elle ne paſſe pour etre plus parfaite que la 5te, la 6te, où la 3me, que parce que les deux ſons, qui en ſont les deux extremitez, ſont ſi reſſemblans, qu'ils paroiſſent etre a l'uniſon: d'ou vient qu'on les appelle Æqui-ſoni; comme qui diroit, egalement ſonnans. Il eſt done, ſur que l' Uniſon eſt un Accord, & un Accord tres-parfait Auſſi voyons-nous les meilleus Pratticiens s'en ſervir a tous Momens, & le mettre ſans ſcrupule en la Place de l'Octave. Mais auſſi d'un autre côté on ne peut pas dire que l'Uniſon ſoit un Intervalle, puiſque il ſeroit abſurde de ſuppoſer quelque diſtance entre deux choſes, qui ſont Preciſement dans le meme Place. Mais comme l'unite ſans etre elle meme un nombre, eſt le principe & la ſource de tous les nombres, de meme Uniſon ſans etre un Intervalle, eſt le Principe & la ſource de tous les Intervalles poſſibles. *Dictionar. de Muſique par M. Sebaſtien de Broſſard*, p. 249-50.

Place of the Octave. On the other Hand we cannot ſay, the Uniſon is an Interval, becauſe it would be abſurd to ſuppoſe any Diſtance between two Things, which are preciſely in the ſame Place; but, as Unity, without being Number, is the Principle and Origin of all Number; ſo the Uniſon, without being an Interval, is the Principle and Origin of all poſſible Intervals. From this Symphony of the Uniſon all the metrical Feet in the Proportion of the Uniſon muſt conſequently be Symphonies; and, as this Symphony conſiſts in Equality, the Rhythms in this Proportion of the ſame Magnitude, as the Spondee, Dactyl, Anapæſt and Proceleuſmatic, and all the other Rhythms of equal Magnitude, as the Choriambic, Diambic and Dichoree, are Symphonies to one another. The excellency of this Symphony makes the Metre or Verſe in this Proportion preferable to the Metres or Verſe in all the other Symphonies.

The 2d Claſs contains the Feet in Proportion of the Octave $\frac{2}{1}$. This Symphony is the moſt compleat of all Symphonies produced by Intervals, and the Metres compoſed of Rhythms in this Proportion, are next in Harmony to the Proportion of the Uniſon, and preferable to the Seſquialterate and Supertertian Ratio. How the Feet of Equality, as the Spondee, Dactyl and Anapæſt, came to be mix'd with theſe unequal Rhythms, as with the Iambic and Trochee, will be conſider'd in another Place.

The Rhythms of the 3d Claſs are in a Seſquialterate Ratio, and in the Symphony of the Dia-pente $\frac{3}{2}$. Theſe Rhythms are leſs harmonious than the two firſt Proportions; becauſe the Parts are more remote from Unity, and the long Syllables either overpower the ſhort, or the ſhort the long, for the Rhythms either conſiſt of two long Syllables and one ſhort, or of three ſhort and one long. Theſe Feet ſuit better with Proſe than Poetry.

The 4th Claſs contains the Epitrite Rhythms, which are the fartheſt from Unity, and the leaſt harmonious. The ſhort Syllables in theſe Rhythms are ſo over-power'd by the long, for the Rhythms conſiſt of three long Syllables and but one ſhort, that the Percuſſions of the Feet have little Harmony, [f] for, if the ſhort Syllables are not mix'd in due Proportion with the long, or the long with the ſhort, the Sound of the long will be heavy and flat, and that of the ſhort broken and tremulous. [g] Feet, ſays St. *Auſtin*, in a ſeſquialterate and ſupertertian Ratio, as the

[f] Longis Syllabis, niſi breves interponantur, obtundi quodammodo ſpatia ſonorum. Item niſi brevibus longæ, minus conciſa, & quaſi tremula fieri. *D. Aurl. Aug. de Muſica, l.* v. *c.* 10.

[g] Illos Pedes, quorum Partes ad ſeſqua conveniunt, ſive in duobus & tribus, ut eſt Creticus, vel Pæones, ſive in tribus & quatuor, ut Epitriti, excluſos a Poetis.—Volo prius intel-

Cretic, Pæons and Epitrites are rejected by the Poets as leſs beautiful, and more fit in their Roughneſs for oratorial Clauſes; for no Feet ſuit with Poetry, but ſuch as have Equality, as the Spondee, or Feet whoſe Parts are in double Proportion, as the Iambic, or Feet that agree in their Parts, as the Choriambic; ſo that if theſe Feet are the only Subſtratum of Poetry, and Oratory is an Enemy to Poetry, no Verſe can be made but of theſe Kinds of Feet. By Verſe we are to underſtand, in St. *Auſtin*'s Senſe, ſuch poetical Meaſures as have a middle Diviſion in contradiſtinction to Metres[h].

CHAP. VI.

The Power of theſe Rhythms on the Ear is Harmony, and the Effects are various according to the various Powers of the Rhythms.

HArmony is a Species of the Cauſe, which produces Symmetry. This Symmetry in Sounds was firſt diſcover'd by the Ear from the natural Aptneſs theſe Sounds have of pleaſing the Ear. This Aptneſs in Sounds to pleaſe the Ear, made the Antients think the Soul was a Compoſition of muſical Harmonics; and, if we conſider the Influence Harmony has over all intelligent and ſenſible Beings, its Powers will be found to be as extenſive as Nature, and its Effects as viſible. After the Harmonies in Sounds were diſcover'd by the Ear, the *Pythagoreans*, not content with the Criterions of Senſe, meaſured theſe Intervals by Ratio's or Proportions, and found the Symphony of the Dia-pente to be as 3 to 2, that of the Dia-teſſaron to be as 4 to 3, that of the Octave as 2 to 1, and that of the Uniſon as 1 to 1. The Poets have made theſe the Proportions of their Rhythms, and the Proportions of theſe metrical Rhythms have the ſame Influence over the Affections as the muſical Rhythms, and their Effects are various according

intelligamus, hujusmodi Pedibus a Poetarum Tractatione ſejunctis, non remanere niſi eos, quibus ad tantundem, ut Spondæus eſt, aut eos, quibus ad duplum, ut Iambus aut eos, quibus ad utrumque Partes conveniunt, ut Choriambus. (*D*) Ita eſt. (*M*) At, ſi hæc eſt Poetarum Materies & ſola, Oratio autem ſoluta verſibus inimica eſt, non verſus ullus niſi ex hoc Genere Pedum faciendus eſt. *Ibid.*

[h] Vid. infra, *p.* 42.

cording to the various Powers of Rhythms. [a] Rhythms in an equal Ratio are moſt beautiful from their Equality, and ſuch as have all long Times, are moſt compoſing and ſedate. Rhythms in a ſeſquialterate and ſeſquitertian Ratio are moving from their Inequality. Rhythms quick in their Flow, are warm and excite to Action, and where the Times are all ſhort, but in equal Ratio's, have the greateſt Velocity. Compounded Meaſures are moſt affecting, becauſe they have the greateſt Inequality. Rhythms, continuing in one Kind, are leſs moving, but a Change of Rhythm acts violently on the Mind [b]. The Pyrrhic, ſays *Dionyſius*, is neither Magnificent nor Weighty, but the Spondee has Weight and Majeſty. The Iambic, ſays *Quintilian*, from its quick flow and frequent Percuſſions, and in riſing from the ſhort to the long Syllable, is proper for Invectives. The Trochee is more effeminate. The Tribrachys, ſays *Dionyſius*, is abject and of no Weight, but the Moloſſus, ſublime and majeſtic in the Slowneſs of the Meaſures. The Amphibrachys, is an effeminate and broken Rhythm. The Anapæſt majeſtic, and, when there is Weight to be added to Things, or the greater Affections to be excited, no Foot, ſays *Dionyſius*, ſo proper. The Dactyl is moſt accommodated to the Beauty of Harmony, and is the greateſt Ornament of heroic Verſe. The Cretic is no contemptible Foot. The Palimbacchic is a maſculine Rhythm. The Bacchic has Weight and Amplitude. Beſides the Powers from the Proportions of theſe Rhythms, other Things conſpire to produce the Effects aſcrib'd to Rhythms. The Vowels are ſmooth, and ſtrike ſoft upon the Ear, the Mutes are rough, and the Demi-vowels a Medium; ſo that an agreeable Mixture of theſe ſeveral Kinds of Letters produces a Kind of Muſick, even in the very Sound of the Letters.

Some may perhaps think the Effects of theſe Sounds are only chimerical, becauſe they have never been ſenſible of them; But how is it poſſible any one ſhould be affected with Sounds he never heard? If the Rules and Numbers here ſpecified, are the genuine Rules and Numbers, by which the Poets are to be read, it will then appear, from our practice of Reading, a Man born Blind knows almoſt as much of Colours, as the preſent Age of Numbers. When we read the Antients, who were beſt acquainted with the Force of theſe Numbers, we find they all agree in the Determination of their Powers. Nothing therefore can be a greater Demonſtration theſe Numbers have been wanting, than a want of their Effects; and I am perſuaded, when theſe Numbers come to be underſtood, the World will admire how ſuch Beauties could be concealed ſo long.

The

[a] Ariſt. Quintil. de Muſica, l. ii. p 97-8-9-100.
[b] Dionyſ. Halicarn. Sect. XXII.

The Powers of theſe metrical Rhythms, in exciting the Affections, and that from their Coincidence with the muſical Rhythms, give the antient Muſick a double Effect, and is a principal Reaſon, why the Modern vocal and inſtrumental Muſick can never be capable of reaching that of the Antients. Had Dr. *Wallis* been experimentally ſenſible of this, perhaps he would have alter'd his Judgment upon antient and modern Muſick. [c] I am altogether perſuaded, ſays the Doctor, the antient Muſick was not more accurate than the modern, and that thoſe prodigious Effects, uſually aſcrib'd to the Muſick of *Orpheus*, *Amphion*, *Timotheus* and the like, were nothing but an hiſtorical Narrative in a very bold Hyperbole, and this Effect was only upon the Ignorant, and that rather for the Rarity than the Excellency of the Muſick: However, ſays the Doctor, I eaſily grant that, as the ſole Scope of the modern Muſick is rather to delight, than command the Affections, which is what the Antients ſeemed to aim at, the Antients were altogether more expert than we in moving the Affections; and, as their Muſick was more ſimple, conſiſting only of one Voice, the Diction was not ſo much conceal'd, as it is by our more compound Muſick; ſo that, when the Diction of Tragedy was deliver'd in a tragical Air, tragical Metre, and a tragical Sound, for the antient Muſick conſiſted of all this, 'tis no Wonder it excited the tragical affections in another manner, than our acting of Tragedy; and ſo in the other Affections. Here, the Doctor allows, antient Muſick was very powerful in commanding the Affections, which is all that is aſcrib'd to the Muſick of *Orpheus*, *Amphion*, *Timotheus*, and the like. The Superiority of the modern Muſick, to that of the Antients, is made by the Doctor to conſiſt in the Symphony of the Parts or Voices, which may be either two, three, four or many, which, ſays the Doctor, was unknown to the Antients, as far as he could apprehend, though he allows, there are ſeveral muſical Terms in *Ptolemy* and others, which intimate this

[k] Adeoque omnino mihi perſuadeo, neque veterum muſicam accuratiorem noſtra fuiſſe, neque prodigioſos illos Effectus (qui memorari ſolent) in hominum Animos (puta ab Orpheo, Amphione, Timotheo, &c. præſtitos,) olim obtigiſſe; niſi per audacem ſatis Hyperbolen ab Hiſtoricis enarratos dicas; vel id ob ſummam Muſices Raritatem (magis quam Præſtantiam) apud imperitam Plebem Contigiſſe.

At hoc interim facile conceſſerim; cum id ſibi ſolum fere proponant hodierni Muſici, ut Animum oblectent; potiùs quam (quod affectaſſe videntur, veteres) ut Affectus huc illuc trahant: fieri omnino poteſt, ut, in movendis Affectibus, ipſi quam nos peritiores fuerint.

Adde quod eorum Muſica ſimplicior, uniuſque Vocis, non ita prolata verba obſcurabat, ut noſtra Magis compoſita: unde fiebat ut (verba Gratia) Tragica verba, cum Geſtu tragico, Tragico carmine, ſonoque tragico prolata (quæ omnia componebant eorum Muſicam) non mirum ſi tragicos Affectus concitabant, ſecus quam apud nos in agendis Tragœdiis; Pariterque in cæteris Affectibus. *D. Wallis Append. de veterum Harmonicâ ad hodiernam comparatâ*, p. 317.

this Symphony of Parts: But this Symphony in the antient Musick, the Doctor thought, was only now and then in one or two Sounds, and not in continued Parts, as in our Base, Tenor, Counter-Tenor, and Descant: All this is only talking in the Dark, since 'tis impossible any just Comparison can be made betwixt two Things, without a perfect Knowledge of the Things compar'd. *Plutarch*, who was a great Philosopher, gives another account of the antient Musick.

The original Musick of the Antients, says *Plutarch*, [d] was of all the most simple, and the Author of the Composition was the Author of the Notes. *Terpander*, a Lyric Poet, invented not only the Metre and Feet of the Verse, but the Measure, Length and Quickness of the Notes, and the Number of the Parts. This Simplicity in the first Notes and Measures, was changed by the Invention of the Polychords, which occasioned Shifting of Moods, Change of Measures and Time, and Variations of Feet and Verse. However, these Polychords did not exceed the simple Musick; for it was not for want of Skill the Antients confin'd themselves to such narrow Instruments, and so few Strings, as appears from the Poems [e] of *Olympus* and *Terpander*; for, though their Instruments were plain, and had only three Strings, yet none who used the Polychords could imitate *Olympus*'s Play, nay all were inferior to him.

Though it may be a Wonder how this Simplicity of the Trichord Lyre was superior to the Polychords, yet we are obliged to acquiesce in this Philosopher's Judgment, till we know more of the antient Musick; for there can be no true Determination upon mere Conjectures. We have Reason to think, that as the Art of Musick was so highly esteemed by the Antients, and so much in Use and Repute among the most eminent in all Professions, who were initiated from their Youth in the Theory and Practice of musical Sounds, this Art must be brought to greater Perfection by the Antients than Moderns, who are commonly indifferent Theorists in Musick.

CHAP.

[d] Ὅι ποιοῦντες ἔπη, τούτοις μέλη περιετίθεσαν. Plutarch de Musica, p. 1132.

[e] Οὐ γὰρ ἡ ἄγνοια τῆς τοιαύτης στενοχωρίας καὶ ὀλιγοχορδίας αὐτοῖς αἰτία γεγένηται, οὐδὲ δι' ἄγνοιαν οἱ περὶ Ὄλομπον καὶ Τέρπανδρον, καὶ οἱ ἀκολουθήσαντες τῇ τούτων προαιρέσει, περιεῖλον τὴν πολυχορδίαν τε καὶ ποικιλίαν. Μαρτυρεῖ γοῦν τὰ Ὀλύμπου τε καὶ Τερπάνδρου ποιήματα, καὶ τῶν τούτοις ὁμοιοτρόπων πάντων. Τρίχορδα γὰρ ὄντα καὶ ἁπλᾶ διαφέρει τῶν ποικίλων καὶ πολυχόρδων, ὡς μηδένα δυνάσθαι μιμήσασθαι τὸν Ὀλύμπου τρόπον· ὑστερίζειν δὲ τούτους ἐν τῷ πολυχόρδῳ τε καὶ πολυτρόπῳ καταγινομένους. Ibid. p. 1137.

CHAP. VII.

The phyſical Cauſe of Harmony in Rhythms is the Proportion of the Syllables, not Acutes and Graves.

THIS is to diſtinguiſh betwixt the phyſical Cauſe of Harmony in Muſick, and the phyſical Cauſe of Harmony in Poetry. In Muſick, though the Harmony of the Sounds reſults from the ſame Ratio's, as the Harmonies in Poetry; yet theſe Ratio's are in different Subjects; for muſical Harmony reſults from the Ratio's betwixt Acutes and Graves, but the Harmony of Poetry is in the proportional Quantities of the Syllables. When the Voice in Singing ſhifts its Place, it muſt either aſcend or deſcend the Scale of Muſick. When the Voice aſcends the Scale, it moves from a Grave to a more acute Place, and the Degrees or Medium betwixt this Acute or Grave, or Grave and Acute, is termed the Space or Place, through which the Voice moves. [a] When the Voice continually moves from a Graver to a more acute Sound, 'tis term'd the Tenſion of the Voice, and the Sound, which, by Tenſion is made ſharp, is term'd the Acute, but the Remiſſion the Grave. The Interval betwixt this Acute and Grave, conſtitutes the Harmony in melodic Muſick. In Poetry the Harmony reſults from a Proportion of Syllables. [b] Number in Words, ſays *Capella*, is by Syllables, in Modulation by Sounds. [c] Rhythm, ſays *Ariſtides*, in ſinging is divided into Ratio's of the Arſis and Theſis, but in Words 'tis a Diviſion of Syllables. There is indeed this Analogy betwixt Harmony in Muſick and Poetry: As the Coincidents of Acutes and Graves, is what produces the muſical Symphony, ſo in metrical Rhythms the Percuſſion of the Syllables, which are in the ſame Proportion to each other, as the muſical Symphonies, conſtitutes the Harmony of metrical Rhythms; and as in muſical Concords, ſuch Symphonies are moſt preferable, as have their Ratio's expounded

[a] Ἡ μὲν ἐν ὀξύτασις ὅτι κίνησις τῆς φωνῆς συνεχὴς ἐπὶ βαρυτέρα τότε εἰς βαρύτερον· ὀξεῖα δὲ τὸ γινόμενον διὰ τῆς ὀξύτητος· βαρεῖα δὲ, τὸ γινόμενον διὰ τῆς ἀνέσεως. Ariſt. Harmon. Element. l. 1. p. 10.

[b] Numerus in Verbis per Syllabam, in Modulatione per Sonum. *Mart. Capel. de Nupt. Philolog. l.* 9. *p.* 191.

[c] Διαιρεῖται δὲ ὁ ῥυθμὸς ἐν μὲν λέξει, ταῖς συλλαβαῖς· ἐν δὲ μέλει, τοῖς λόγοις δὲ ἄρσεων πρὸς τὰς θέσεις. Ariſtid. l. 1. p. 32.

expounded in the leaſt Terms, ſo alſo in metrical Rhythms. This makes the Heroic the moſt excellent of all Kinds of Verſe, the Iambic the next. [d] The Harmony of the Uniſon is therefore preferable to that of the Dia-paſon, the Harmony of the Dia-paſon to that of the Dia-pente, and that of the Dia-pente to that of the Dia-teſſaron; from whence we may obſerve, the farther Proportions recede from Unity, the farther from Harmony.

But if the Accents in Diſcourſe and Reading, as well as Singing, conſiſt of Acutes and Graves; Why are they not both productive of Harmony? [e] The Tune of the Voice, ſays *Dionyſius*, in common Diſcourſe, is for the moſt Part meaſured by the ſingle Interval of the Dia-pente; ſo that the utmoſt Tenſion of the Voice, as well as the loweſt Remiſſion, does not exceed three Tones and a half; and, [f] *Ariſtoxenus* obſerves, there is a ſort of Tune in common Diſcourſe from the Accents of Words; for 'tis natural for the Voice in Diſcourſe to make Remiſſion and Tenſions, and, experience informs us, we cannot well ſpeak without a riſing and falling in the Voice. There is therefore in Diſcourſe, or Reading as well as Singing, a Motion of the Voice by Acutes and Graves. The Motion of the Voice in Singing, is term'd by the Maſters of Muſick a diaſtematic Motion, or a Motion diſtinct by Intervals, but the Motion of the Voice in common Diſcourſe, is term'd a continu'd Motion. When the Voice is continued, it ſeems to ſtop no where according to Senſe; but, when the Voice is diſtinct by Intervals, it ſeems to paſs from one Station to another, ſometimes ſtopping here, and ſometimes there, ſo that all, who uſe it, are not ſaid to ſpeak, but ſing. In Diſcourſe we avoid theſe Intervals, unleſs to expreſs the Affections, but in Singing we endeavour as much as poſſible to ſtop the Voice, and the more we make the Note diſtinct and fix'd, the more accurate the Song. All Harmony in Singing is therefore from ſuch Sounds, as by their particular Compoſition and diſtinct Intervals are apt for Melody; for Sounds, compared with one another, are either Conſonant or Diſſonant, and the moſt diſſonant Sounds are compoſed of Intervals, as well as the Conſonant; but harmonious Sounds are made to conſiſt not only in In-

 tervals,

[d] Potiores Rationes, potioribus Conſonantiis accommodabant. Et, ſpeciatim, Rationem duplam 2 ad 1 (utpote poſt æqualitatem, potiſſimam) Conſonantiæ Dia-paſon, omnium (poſt æquitonium ſaltem) gratiſſimæ: ſeſquialteram, 3 ad 2; Conſonantiæ Dia-pente: ſeſquitertiam 4 ad 3; Conſonantiæ Dia-teſſaron. *D. Wallis, Appendix de veterum Harmonia ad hodiernam comparata, p.* 308.

[e] Διαλέκτου μὲν οὖν μέλος ἐνὶ μετρεῖται διαστήματι τῷ λεγομένῳ Διὰ-πέντε ὡς ἔγγιστα, καὶ οὔτε ἐπιτείνεται πέρα τῶν τριῶν τόνων καὶ ἡμιτονίου ἐπὶ τὸ ὀξὺ οὔτε ἀνιέται τοῦ χωρίου τούτου πλεῖον ἐπὶ τὸ βαρύ. Dionyſ. Halicarn. de Structura Orat. §. xi. p. 76.

[f] Λέγεται γὰρ δὴ καὶ λογῶδές τι μέλος τὸ συγκείμενον ἐκ τῶν προσῳδιῶν, τὸ ἐν τοῖς ὀνόμασι. Φυσικὸν γὰρ τὸ ἐπιτείνειν καὶ ἀνιέναι ἐν τῷ διαλέγεσθαι. Ariſtox. l. 1. p. 18.

tervals, but in certain Intervals. From this Diſtinction of Sounds, disjunct and continued, it appears, that as all Harmony is founded on certain and diſtinct Intervals, continued Sounds cannot be harmonious for want of theſe Intervals, though they are affected with Acutes and Graves. [g] Continued Sounds, ſays *Ptolemy*, are foreign to Harmony, becauſe they have not one and the ſame Scope; nor can they be defin'd or comprehended in Proportion. [h] *Ariſtides* mentions a third Motion of the Voice, and makes it a Medium betwixt the disjunct and continu'd, and a Compoſition of both, as when we recite Poetry. But this recitative Voice could not be harmonious, becauſe nothing can be harmonious, but what is abſolutely disjunct, and in a given Ptoportion, perceptible to the Ear.

I am very ſenſible, the ſtrict Regard that the Antients had to theſe Accents, and the Ridicule many eminent Perſons have ſuffered in tranſgreſſing the Rules of Proſody, particularly *Demoſthenes*, [i] who was hiſs'd by the *Athenians* for pronouncing Ασκλήπιον with the Accent on the Antepenultima inſtead of the Ultima, may incline ſome to think there muſt be more Harmony in the Accents, than what is allowed; or elſe what Difference is there betwixt a Monody and Proſody, and what is their Uſe? In Anſwer to this, it muſt be firſt allow'd, that as the Remiſſion and Tenſion of the Voice, produces Variety of Sounds in Words, this Variety, though not ſtrictly harmonious in any aſſign'd Proportion, is naturally agreeable, and this agreeableneſs is founded on Change; [k] for nothing offends the Ear ſo much as a Monody: Secondly, when theſe Accents are ſo fix'd, as to be diſtinguiſhed by all, who pronounce the Language well, the Alteration of their Poſition will be offenſive to the Ear, not becauſe the Alteration is contrary to Harmony, but contrary to Practice, and ſuggeſts Ignorance. Accents are therefore by Uſe, but Harmony by Nature. The Poſition of the Accents differs in different Nations, but Harmony is invariable, becauſe founded on Proportion and Number, not Uſe and Cuſtom; and theſe Numbers conſtitute the different Harmonies in all Oratory and Poetry; [l] for it was not by Accent, but the Force of Number, *Demoſthenes* is obſerv'd

[g] Ἀλλ' ἐκεῖνοι μὲ Ἁρμονικῆς ἀλλόβιοι. μηδαμῆ μηδὲν ὑποδάλλοντες, ἐν ᾧ ταὐτὸ· ὥστε μήτε ὅρῳ μήτε λόγῳ περιληφθῆναι δύνασθαι. Claud. Ptol. Harmon. l. 1. c. 4. p. 17.

[h] Μέση δέ, ἣ τὰς τῶν ποιημάτων ἀναγνώσεις ποιούμεθα. Ariſtid. l. i. p. 7.

[i] Ὤμνυε δὲ καὶ τὸν Ἀσκληπιὸν, προπαροξύνων Ἀσκλήπιον· καὶ παρεδείκνυεν αὐτὸν ὀρθῶς λέγοντα· εἰ γὰρ θεὸν ἦπιον· καὶ ὅτι τέτῳ πάλαιοις ἐδοξάζετο. Plutarch. decem Orator. Vitæ, p. 845.

[k] Μονῳδία γὰρ ἐν ἅπασιν ὄχλῳ πλήσμόν τε καὶ φόβον. Plutarch de Pueris educandis, p. 7.

[l] Neque enim Demoſthenes Fulmina tantopere vibraſſe diceretur, niſi numeris conſorta ferrentur. *M. Fab. Quintil. Inſt. Orat. l. 9. cap. 4. p. 705.*

ſerv'd to have thundered with ſo much Vehemency on his Auditors; from whence it appears, the phyſical Cauſe of Harmony in Poetry is from the Proportion of the Rhythms, not from Acutes and Graves.

CHAP. VIII.

Rhythms are Numbers without Limitation. Metre is a Syſtem of Feet of a juſt Length, and are various in their Kinds. Metre or Verſe, has ſometimes a middle Diviſion.

THE Difference in Copulation of Rhythms and Metres is thus defined by St. *Auſtin*. [a] Rhythms are an unlimited Continuation of any Foot or ſocial Feet, but Metres are confin'd to a certain Meaſure. All Metre is therefore Rhythm, but not all Rhythm Metre. [b] Rhythms, ſays *Quintilian*, have no certain End, nor any variety in the Context, but continue in the ſame Arſis and Theſis as they begin; but Metre is of a certain Dimenſion of Feet. [c] *Ariſtotle* terms Metre a Section of Rhythm, and this Rhythm he terms Numbers. [d] *Ariſtides* defines Metre to be a Syſtem of Feet, compoſed of diſſimilar Syllables, and of a juſt Extent. Others, ſays *Ariſtides*, make Metres differ from Rhythm, as the part from the whole, and term it a Section of Rhythm. The utmoſt Extent of all Rhythm, according to St. *Auſtin* and [e] the Scholia on *Hephæſtion*, is 32 Times. This Limitation of the Times is founded on the Principle of Proportion: [f] Whatever, ſays *Ariſtotle* is infinite, is diſagreeable and not to be comprehended.

[a] D. Aurel. Aug. de Muſica. l. 13. cap. 1.

[b] Rhythmi neque Finem habent certam, nec ullam in Contextu Varietatem, ſed quâ cæperunt ſublatione ac Poſitione, ad Finem decurrunt. *M. Fab. Quintil. l.* 9. *c.* 4. *p.* 705.

[c] Ὁ δὲ τοῦ σχήματος τῆς λέξεως ἄριθμος, ῥυθμὸς ἐστιν, οὗ καὶ τὰ μήτρα τμητά. Ariſtot. Rhet. l. 3. c. 8. p. 196.

[d] Μέτρον μὲν οὖν ἐστὶ σύστημα ποδῶν ἐξ ἀνομοίων συλλαβῶν συγκείμενον, ἐπὶ μῆκος σύμμετρον, &c. Ariſtid. l. i. p. 49.

[e] Ἐπειδὴ δὲ ἀδύνατόν ἐστιν ὑπερβῆναι στίχον οἱονδήποτε τοὺς λβ. χρόνους. Schol. in Hephæſt. Enchyr. p. 20.

[f] Ἀηδὲς γὰρ καὶ ἄγνωστον, τὸ ἄπειρον. Rhet. l. iii. c. 8.

The Number of theſe Metres is various. *Ariſtides* makes nine primitive and ſimple Metres, as the Dactylic, Anapæſtic, Iambic, Trochaic, Choriambic, Antiſpaſtic, the two Ionics, and the Pæonic. *Hephæſtion* adds the Trochee to this Number, and makes the Kinds ten. *Dionyſius Halicarn.* makes twelve prime Rhythms or Feet, which, ſays he, conſtitute all Verſe. St. *Auſtin*, who reckons all the Feet, except the Antiſpaſt, to be ſo many Rhythms, as they really are, makes 27 prime Metres, and Rhythms, which, with the Variations of the Metres from the ſhorteſt to the longeſt, or from the Monometre to the Tetrametre, conſtitute 568 Kinds; and, if we conſider Metres in all their Variations, their Kinds will be innumerable.

[g] St. *Auſtin*, who allows all Verſe is Metre, but not all Metre Verſe, thus diſtinguiſhes betwixt Metre and Verſe. Metre has no middle Diviſion in the end of a Word; for 'tis no matter, whether there be a local Stop before the Metre is ended; whereas Verſe has a certain ending and a certain local Diviſion. Verſe muſt therefore conſiſt of two Members, joined together by a certain Ratio. *Ariſtides* and others make no Diſtinction betwixt Metre and Verſe, but take Notice of the local Diviſions in the different Kinds of Metre, and, whether we term that which has a middle Diviſion, Metre or Verſe, 'tis of little import. What concerns us is to know in what Metre or Verſe this middle Diviſion is.

CHAP. IX.

The Penthemimer Cæſura is a Portion of Metre, which compleats the firſt Ratio of Hexametre, Heroic and Iambic Verſe, dividing the Verſe into two diſſimilar Parts, and every Verſe, where this Diviſion is, muſt begin with half a Foot and end in half a Foot. The Beginning with half a Foot is the initial Term of the Verſe, the Ending the final Term.

ARISTIDES and others, mention the Cæſura's in the ſeveral Kinds of Metre, as the Penthemimer, and Hephthemimer in Heroics and Iambics. [a] What divides the Metre into ſimilar Parts, is, ſays

[g] D. Aur. Aug. Lib. iii. cap. 2.

[a] Ἡ γὰρ εἰς ὅμοια μέρη, διαίρεσις μᾶλλον ἢ τομὴ καλεῖται. Ariſtid. Quintil. l. i. p. 52.

ſays *Ariſtides*, rather a Diviſion than a Cæſura. Theſe Cæſura's conſtitute the Ratio's of Verſe, term'd by *Aul. Gellius* metrical Geometry. [b] There is another canonical Species of Geometry, ſays *Aul. Gellius*, termed metrical, where the Manner and Connection of long, ſhort and common Syllables, agreeing with the Principles of Geometry, are examined and meaſured by the Ear. This cæſural Diviſion of the Hexameter Verſe is mentioned by *Varro* in his Books of Diſcipline. [c] *Varro* obſerv'd the fifth half Foot in Hexameters ended a Word, and that the five firſt half Feet, as well as the ſubſequent ſeven half Feet, were equally powerful in conſtituting Verſe in a geometrical Ratio. The Diviſion therefore of an Hexameter, according to theſe Cæſura's, is into 5 and 7 or 7 and 5 half Feet, and that this Diviſion is the general Practice of the Poets in their Compoſition, is evident from their Verſes,

Arma virumque Cano
Italiam Fato
Litora multum ille &
Vi ſuperum ſæva
Multa quoque & Bello.

and ſo almoſt in all the Poem. From this Diviſion it follows every Verſe where this Diviſion is, muſt begin with half a Foot, and end in half a Foot. In reading this Heroic,

In nova fert Animus | mutatas dicere Formas,

we ſtop according to the cæſural Diviſion at the fifth half Foot, which is the laſt Syllable of *Animus*. When we have made our ſtop here, we find that this Member will have half a Foot more than the legitimate Feet of the Verſe, ſo that we are to conſider what muſt be done with this half Foot: Now 'tis plain, from the ſubſequent Member, that this firſt Member muſt begin with half a Foot, becauſe the ſubſequent Member ends in half a Foot; but, in Muſick, the Beginning and End ought to be the ſame: Again, was not this Verſe to begin with half a Foot, the Members of the Verſe would conſiſt of different Kinds of Feet. The firſt Member would be compoſed of Dactyls or Spondees with

[b] Eſt & alia Species κανονικὴ, quæ appellatur μετρικὴ, per quam Syllabarum longarum, & brevium, & mediocrium Junctura, & modus, congruens cum Principiis Geometricæ, Aurium menſura examinatur. *Aul. Gell. l.* 18. *p.* 585.

[c] Varro in Libris Diſciplinarum ſcripſit, obſervaſſe ſe in Verſu Hexametro, quod omnimodo quintus Semipes verbum finiret, & quod priores quinque ſemipedes æque magnam vim habent in efficiendo verſum, atque alii poſteriores ſeptem idque ipſum Ratione quadam Geometricâ fieri differit. *Aul. Gell. l.* 18. *c.* 15. *p.* 661-2.

with a long Syllable ; but the ſecond Member of Anapæſts and Spondees with a long Syllable, as thus,

First Member.

īn nŏvă | fērt ănĭ | mūs,

Second Member.

mūtā | tās dī | cĕrĕ fōr | mās.

'Tis evident therefore from our Practice in Reading Hexameters, that as we always ſtop at the Penthemimer Diviſion, the firſt Member, as well as the laſt, cannot be read in ſimilar Rhythms, unleſs the Verſe begins with half a Foot, and ends in half a Foot, which makes the intermediate Feet Anapæſts and Spondees; for, if, in the latter Member, the Feet flow in the Dactylic Order, the latter Diviſion of this Verſe will be thus,

mū | tātās | dīcĕrĕ | fōrmās.

but the firſt Part of this Member will be only a Syllable, which can have no Arſis and Theſis, and this Syllable, which ſhould be the Term of the Verſe, will be placed in the Middle, which is a Contradiction. The Beginning of Verſe with half a Foot, is proved from *Ariſtides.* [d] Some Metres begin with the compleat Feet of the Verſe, others with incompleat; and the Ending with half a Foot, is proved from the Beginning; becauſe the Extremities in Muſick ought always to be the ſame; for, as in Muſick the String, which begins the Tune, ſhould always end it, and is therefore term'd the final String ſo in Metre and Verſe the initial and final Term of the Verſe ſhould be always the ſame. The initial Term of the Verſe is therefore the Beginning and the final Term the Ending with half a Foot. This reading Heroic Hexameters with Anapæſts and Spondees, with the Term in the Beginning and End, is, as St. *Auſtin* aſſerts, a regular Diviſion of Hexameter Verſe. [e] We are not, ſays St. *Auſtin*, to meaſure Heroics by Dactyls and Spondees, which, he complains, was the vulgar Practice in his Time, and a Diſſolution

[d] Πάλιν τὰ μὲ αὐτῶν ἐξ ὁλοκλήρων ἄρχεται τῶν ποδῶν, ὧν τὰς ἐπωνυμίας ἔχει· τὰ δ' ἐξ ἐλαττόνων. Ariſtid. Quintil. l. i. p. 51.

[e] Hanc ergo pervulgatiſſimam Conſuetudinem & nunc ſi ſequi voluero Lex illa Carminis eſt abroganda. Præcedens enim membrum Semipede clauderetur, poſterius autem pleno Pede, quod contra eſſe debuit. *D. Aurel. Auguſt. de Muſica. l.* 5. *c.* 5.

lution of that Law, he makes the meaſure of the Verſe; becauſe the firſt Member will then end in half a Foot, and the ſecond in a full Foot; [f] but we muſt read Heroics with Spondees and Anapæſts, that the Verſe may begin with a long Syllable; then two Feet, either Spondees or Anapæſts, muſt terminate the firſt Member of the Verſe; for the ſecond Member there will be three Feet, either Anapæſts or Spondees, in any Place or all; and in the End a Syllable, which is the legitimate Term of the Verſe. This, ſays St. *Auſtin*, is not my Invention, but the Practice of the Antients; and, as in Hexameter Iambics, there is the ſame cæſural Diviſion, this Verſe is divided, as the Heroic, into 5 and 7 half Feet, and [g] this Beginning with half a Foot turns the Feet of the Iambic Verſe into Trochees: but, if it ſhould happen, that in the Diviſion of Verſe, both Parts of the divided Verſe cannot have an unequal Number of half Feet, as in trochaic Tetrameter catalect, which conſiſts of 15 half Feet, then the firſt Diviſion of this Verſe will be eight half Feet, and the 2d ſeven, as

Roma, Roma, cerne quanta | ſit Deum Benignitas.

this Verſe begins with a whole Foot, but ends in half a Foot, and the eighth Syllable ſhould always end a Word. But in Metre, term'd Aſclepiad, where the ſixth Syllable ſhould end a Word, the Members are equal. To make the firſt Member end in a full Foot, we are to begin with half a Foot, then a whole Choriambic divides the Verſe, as

Mēcæ | nās ătăvīs |

the latter Member begins with another Choriambic, and the Cloſe of the Verſe is two ſhort Syllables, and theſe two ſhort Syllables, added to the two initial long Syllables, compleat a Foot of ſix Times. In this Kind of Verſe the Members may be equal, ſince there is an evident Term of the Verſe. [h] There are therefore, ſays St. *Auſtin*, two Kinds of Verſe, one wherein there is an equal Number of half Feet in the Members, and another where the half Feet are unequal.

The

[f] Reſtat, ut non hic Dactylum cum Spondæo, ſed Anapæſtum locari judicemus, ut incipiat Verſus a longa Syllaba; deinde duo Pedes, vel Spondæi, vel Anapæſti, alterum membrum ſuperius terminent, cum tres rurſus alterum, vel Anapæſti, vel quolibet Loco ſpondæus, ſive omnibus, & in Fine una Syllaba, qua Verſus legitime terminatur. Neque nunc a nobis primum inventa eſt, ſed multo eſt hæc inventa Conſuetudine antiquius animadverſa. *Ibid.*

[g] Non Iambis ſed Trochæis verſum metimur. *D. Aur. Aug. l.* 5. *c.* 6.

[h] Verſuum eſſe duo Genera, unum in quo idem Numerus Semipedem, aliud in quo diſpar in Membris. *D. Aur. Aug. l.* 5. *c.* 7.

The Grammarians and Scholia on Hephæſtion, mention a Separation of the initial Syllables. [i] In the Scholia on the Anapæſt we are told, that as the Section of the Iambic made the trochaic Kind, ſo this Section in the dactylic Kind made the anapæſtic Kind; for, if in the dactylic Kind we cut off the initial Syllable of the firſt Dactyl, all the remaining Dactyls will be turned into Anapæſts, as

— ∪ ∪ — ∪ ∪— ∪ ∪ — ∪ ∪ — ∪ ∪ — —
τὸν | δ' ἀπαμει | βόμενος | ϖϱοσέφη | πόδας ὠ | κὺς Ἀχιλ | λεύς

if the firſt Syllable in this Verſe is cut off, the remaining Feet will be Anapæſts, as

∪ ∪ — ∪ ∪— ∪ ∪— ∪ ∪ — ∪ ∪ — —
Ἀπαμει | βόμενος ϖϱοσέφη | πόδας ὠ | κὺς Ἀχιλ | λεύς

in another Place the Scholiaſt terms this a begetting of Metre by Aphæreſis; for, ſays he, [k] as the Section of the Iambic begets the trochaic Kind, by taking away the initial ſhort Syllable in the firſt Iambic, ſo the trochaic Kind begets the Iambic Kind, by taking away the initial long Syllable in the firſt Trochee.

The Grammarians, as *Marius Plotius*, mention this cutting off the firſt Syllable in the dactylic Metre; and *Terentianus* obſerves the ſame upon dactylic Metre.

Hexametrum quotiens ita totum Dactylus implet,
Ut nuſquam in medio, ſed ſit Spondæus in imo,
Sive Trochæus erit, quum dempta eſt Syllaba prima,
Quæ demi poterit, reliqui fiant Anapæſti.

But, if in theſe Quotations nothing more is meant than what is mention'd, I cannot conceive we are much obliged to the Grammarians for only teaching us a childiſh Art of playing Tricks with Words. We have Reaſon to ſuſpect the Grammarians underſtood little or nothing of the Principles belonging to Poetry.

CHAP.

[i] Ὥσπερ τετϱαϊκὸν ποιεῖ τμηθεὶς ὁ ἰαμβὸς, ὅτω καὶ ἀναπαιστικὸν γίνεται δακτυλος, ἐὰν δὲ μίαν ἀφέλῃς τὸ δακτυλικὸν συλλαβὴν, τὸ καταλειπόμενον εἴη πάντως ἀναπαιστικὸν. Hephæſt. Enchyr. p. 28.

[k] Ὥσπερ τὸ ἰαμβικὸν, καὶ ἀφαίρεσιν τὴν ἐν τῇ ἀρχέσῃ βϱαχείας, ποιεῖ τὸ τετϱαϊκὸν· τετϱαϊκὸν δὲ, καὶ ἀφαίρεσιν τὴν ἐν τῇ ἀρχέσῃ μακϱᾶς, ποιεῖ τὸ ἰαμβικὸν. Ibid. p. 45.

CHAP. X.

Purity of Metre conſiſts of the ſame Kind of Feet, or their Equality. Impurity is a Mixture of Feet different in Arſis and Theſis.

THE Introduction of diſſimilar Feet into the ſame Kind of Verſe, as of the Spondee, Dactyl and Anapæſt, into the unequal Places of the Iambic Metre, is not according to the Rules of Muſick; becauſe 'tis making that moveable, which ought to be fix'd; for, though the intermediate Meaſures may be moveable, as the intermediate Sounds of the Tetrachord, yet, I cannot but think, the Extremities ſhould have been always kept immoveable as in the Tetrachord. In muſical Compoſition the Mood may be ſhifted in the intermediate Parts, but in the End of the Song we are obliged to return and make that the final Cadence the Mood begins with. The better therefore to correct this Irregularity of the diſſimilar Feet according to the Laws of muſical Harmony, the Antients united theſe diſſimilar Feet into one Syzygy, by pronouncing theſe Feet with one Arſis and Theſis, and ſo reduced them to the Proportion of the Epitrites; for, the Dactyl, Spondee and Anapæſt, are of four Times, but the Iambic and Tribrachys three Times; but 4 to 3 is a ſeſquitertian Ratio; ſo that, though theſe Feet were ſeparately unequal in their Plauſus, yet when they are join'd together, ſo as to be pronounced with one Arſis and Theſis, as in the Trimetre, they are harmonic in the Proportion of their Times; though this Harmony is more ſuitable for Proſe than Poetry. The Poets, ſays St. *Auſtin*, have thought good to inſert in Iambics all Feet of four Times, that are applied to Numbers. [a] That this Corruption might be the more tolerable, they did not divide each Foot into its proper Arſis and Theſis, but, making one Foot in Arſis the other in Theſis, they term'd that which was Hexameter or Senarian, Trimetre; ſo that theſe Feet were divided in their *Plauſus* according to the Diviſion of the

[a] Quæ Corruptio ut tolerabilis fieret, non ſingulos Pedes in duas Partes, quarum una Levationis, altera Poſitionis eſt, plaudendo diviſerunt; ſed unum Pedem levantes, alterum ponentes, unde ipſum Senarium Trimetrum vocant, ad Epitritorum Diviſionem Plauſum retulerunt. *D. Aur. Aug. l.* 5. *c.* 11.

Epitriti. [b] The Poets therefore, ſays St. *Auſtin*, by this kind of Corruption and Licenſe, have really gained, what one would think they endeavoured to gain, that their Comedies ſhould come as near as may be to Proſe. Comedians, ſays *Hephæſtion*, do not obſerve that Symmetry in Metre as the Iambic Writers. [c] The Iambic Writers refuſe the Trochee, as antipathetic to the Iambic. The Comedians conſtantly uſe the Anapæſt; for, as they endeavour'd to imitate Life, it was their Intention the Dialogues of Comedy ſhould rather ſeem Proſe than Metres.

CHAP. XI.

[a] *A Limma in Rhythm is a ſhort ſilent Time; a Proſtheſis a long one; and double the ſhort.*

THESE are *Ariſtides*'s Definitions of the Silences, ſo frequently uſed in the Compoſition of all Lyric Poetry, that, without a due Knowledge of theſe Silences, the Harmony in this Species of Poetry will be utterly loſt. The Poets, for the ſake of varying their Metres, ſometimes made the Metre incompleat in the Beginning, ſometimes in the Middle, and ſometimes in the End. There is a ſilent Time, ſays *Ariſtides*, where the Rhythm is to be compleated without any Sound of the Voice; and, *Quintilian* obſerves, [c] Rhythms and Metres have ſilent Times, and that theſe Times are meaſured by Thought. All regular Metre and Verſe ſhould be therefore a Compoſition of the whole with its Equality, or the whole with the correſpondent Parts; ſo that the whole Feet muſt be connected with ſuch half Feet, as agree with the whole either in Arſis or Theſis, and ſuch half Feet, as are connected

[b] Quare in hoc Genere Poetæ iſta Corruptione atque Licentia plane aſſecuti ſunt, quod eos voluiſſe arbitrandum eſt, ut eſſent in Fabulis Poemata ſolutæ Orationi ſimillima. *Ibid. l.* 5. *c.* 11.

[c] Τὸν δὲ τροχαῖον, ὃς ἀντιπαθεῖ τῷ ἰαμβῷ, παρῃτήσαντο· εὑρίσκεται δὲ παρὰ τοῖς κωμικοῖς συνεχῶς ὁ ἀνάπαιστος, τὸν γὰρ βίον οὗτοι μιμούμενοι, θέλουσι δοκεῖν διαλελυμένως διαλέγεσθαι, καὶ μὴ ἐμμέτρως. Hephæſt. Enchyr. p. 17.

[a] Λεῖμμα δὲ ἐν ῥυθμῷ χρόνος κενὸς ἐλάχιστος, πρόσθεσις δὲ, χρόνος κενὸς μακρὸς, ἐλαχίστου διπλασίων. Ariſtid. Quintil. l. i. p. 41.

[b] Κενὸς μὲν οὖν ἐστι χρόνος ἄνευ φθόγγου, πρὸς ἀναπλήρωσιν τοῦ ῥυθμοῦ. Ariſtid. Quintil. l. i. p. 40.

[c] Inania quoque Tempora Rhythmi facilius accipient, quanquam hæc & in Metris accidunt. Major autem illuc Licentia eſt, ubi Tempora etiam Animo metiuntur. *M. Fab. Quintil. Inſt. Orat. l.* 9. *c.* 4. *p.* 74.

nected with the whole, are to be made equal in Time to the whole, by certain Pauſes or Silences.

There cannot be leſs than a Silence of one Time, nor ought there to be more than a Silence of four Times. The principal Rules of their Silences are as follow.

1. Aliquam Partem Pedis poſſe in Principio Metri poni, & aliquam in Fine, & aliquam in Silentio. *D. Aur. Aug. l. 4. c. 13.*

2. Poſſe Metrum incipere a Parte Pedis, & deſinere ad plenum Pedem, ſed nunquam ſine Silentio. *Ibid.*

3. Non ſolum in Fine, ſed ante Finem cum oportet ſileamus.

4. Tunc autem oportet ſilere ante Finem, cum id quod debetur implendis Temporibus Pedum, aut indecenter Siletur in Fine propter ultimam brevem, aut cum duo conſtituuntur non pleni Pedes, unus in Capite, alter in Fine. *Ibid. l. 4. c. 13.*

5. Si autem utrique tantundem debetur, nulla Controverſia eſt, quin tantum ante Finem, quantum in Fine ſilendum eſt. *Ibid.*

6. Nonnunquam tamen quod duobus non plenis Pedibus debetur in principio ac Fine collocatis, finali tamen ſilentio redditur, ſi tantum ſit, ut Dimidii Spatium Pedis non excedat.

7. Non oportet, cum duo minus pleni Pedes ponuntur, majorem in Principio quam in Fine poni.—Quare aut tanti Spatii decet eſſe in Fine minus plenum Pedem, quanti eſt in Principio, aut minorem in Principio, & in Fine majorem. *Ibid.*

1. Part of a Foot may be placed in the Beginning of metre, Part in the End, and Part in Silence.

2. If Metre begins with Part of a Foot and ends in a full Foot, there muſt be always a Silence.

3. Theſe Silences may be either in the End of the Metre, or, when requir'd, before the End.

4. A Silence before the End, is when this Silence cannot be conveniently placed in the End, where the End is a ſhort Syllable, or when two incompleat Feet are placed, one in the Beginning, the other in the End.

5. When in two incompleat Feet, one in the Beginning or Middle, and the other in the End, there is as much owing in Silence to the Beginning as to the End, we are to make the ſame Silence in the Beginning or Middle, as in the End.

6. What is owing in Silence to two incompleat Feet, one in the Beginning, the other in the End, may be made up by a final Silence, provided this Silence does not exceed half a Foot.

7. When Metre is made up of two incompleat Feet, the moſt defective Foot ſhould be placed in the Beginning. The defective Foot in the End muſt therefore be either of equal Times to the defective Foot in the Beginning, or of more Times.

8. Sit hoc etiam in Diſciplina, ut cum ante finem ſilemus, non ibi Pars Orationis brevi Syllabâ terminetur. *Ibid.*

8. This Silence before the End muſt not be made in the End of a Word, where the Syllable is ſhort.

9. Sileri autem oportet non niſi ubi terminatur Pars Orationis.

9. This Silence muſt be always at the End of a Word.

10. Tunc recte poni duos minus plenos Pedes, cum id, quod debetur ambobus, non tranſit Spatio Pedis Dimidium. *Ibid.*

10. Metre may well have two incompleat Feet, provided what is owing to both theſe Feet, does not exceed half a Foot.

11. In Principio poſito minus pleno Pedi, aut ibidem reddi Debitum per ſilentium, ---aut in fine;---minus autem pleno Pedi, qui in Fine ponitur, aut ibidem reſtitui ſilentio, quod debetur,---aut in aliquo de mediis Loco. *Ibid. c.* 15.

11. If therefore there is an incompleat Foot in the Beginning, the Silence is either made up there or in the End; and when in the End there is an incompleat Foot, the Silence is either made up there, or in ſome middle Place.

12. Non autem ſileri oportet amplius quam Pedis Partem, quam Levatio, Poſitione occupat. *c.* 15.

12. In neceſſary Silences the Silence ought to be no more than Part of a Foot, either the Arſis or Theſis. I ſhall exemplify theſe Rules from the Reduction of *Horace*'s Metres.

ODE I.

The Metre is Choriambic, and the Rhythms are of ſix Times. The Metre begins with half a Foot, and ends in half a Foot. This half Foot in the End, added to the half Foot in the Beginning, makes all the Feet of ſix Times, thus reduced,

Mēcæ | nās ătăvīs | ēdĭtĕ rē | gĭbŭs.

Book the 3d, Ode 30th, has the ſame Reduction.

ODE II.

This Ode conſiſts of Feet of ſix Times. The firſt Foot, *Jam ſatis*, is a double Trochee, with a Silence of one Time, the ſecond Foot, *Terris nivis*, is an Ionic a majore, the third Foot, *atque diræ*, a double Trochee, and in the laſt Metre, termed Adonic, there is a Silence of four Times, thus reduced with the Silences,

Jām

Jām ſātīs ◡ | Terrīs Nĭvĭs | ātquĕ dīræ
Grāndĭnīs ◡ | mīsīt pătĕr | āc rŭbēntē
Dēxtĕrā ◡ | sācrās jăcŭ | lātŭs ārcĕs
Terrŭĭt ūr | bēm ◡ ◡ ◡ ◡

This Silence cannot be made in the End of the three firſt Metres, becauſe the final Syllable is ſuppoſed to be ſhort. If theſe Metres are read ſingly, the Silences muſt be as they are mark'd in the Metre; but, if theſe Metres are to be read coupled together, there muſt be a Silence of one Time in the firſt Metre, of two Times in the ſecond, of three Times in the third, and of one in the End. The following Odes have the ſame Reduction, Book 1. Ode 10, 12, 20, 22, 25, 30, 32, 38. Book 2. Ode 2, 4, 6, 8, 10, 16. Book 3. Ode 8, 11, 18, 20, 22, 27. Book 4. Ode 2, 5, 6, 11. *Carmen Seculare.*

ODE III.

This Ode conſiſts of Feet of ſix Times, and begins with half a Foot, and ends in half a Foot, thus reduced,

Sīc tē | Dīvă pŏtēns | Cўprĭ
Sīc frā | trēs Hĕlĕnæ | lūcĭdă sī | dĕră.

The following Odes have the ſame Reduction. Book 1. Ode 13, 19, 36. Book 3. Ode 9, 15, 19, 24, 25, 28. Book 4. Ode 1, 3, 8.

ODE IV.

The Feet of this Metre are of ſix Times. At the End of the firſt Metre there is a Silence of four Times. The ſecond Metre begins and ends with Part of a Foot, thus reduced,

Sōlvĭtŭr ā | crĭs hўēms grā | tā vĭcĕ vē | rĭs ēt Făvō | nī ◡ ◡ ◡ ◡
Trăhūntquĕ | sīccās mā | chĭnæ cărī | nās.

Dr. *Bentley*, following *Hephæſtion*'s Incoherencies in the Reduction of this Metre, makes the [a] firſt Colon of the firſt Verſe Tetrametre Heroic, and the laſt Colon three Trochees, as this of *Archilochus* according to *Hephæſtion*'s Reduction.

Our

[a] Prius Colon eſſe Tetrametrum Heroicum, poſterius tres Trochæos: quale illud eſt Archilochi. *Bent. in Hor. Epod. 2. p. 320.*

— ◡ ◡ — — — ◡ ◡ — ◡ ◡ — ◡ — ◡ — ◡
Ὀυκ ἔθ' ὁ | μῶς θάλ | λεις ἁπα | λὸν χρόα | κάρφε | ται γὰρ | ἤδη

Which if regularly reduc'd, ſhould be thus.

— ◡ ◡ — — — ◡ ◡ — ◡ ◡ — ◡ — ◡ — —
Ὀυκ ἔθ' ὁμῶς | θάλλεις ἁπα | λὸν χρόα κάρ | φεται γὰρ ἤ | δη ◡ ◡ ◡ ◡

This Reduction by the Help of the Silences into ſix Times, is much more agreeable to Muſick, than *Hephæſtion*'s incoherent Colons. 'Tis too notorious, that *Hephæſtion* and others have reduced many Verſes of *Archilochus* and *Cratinus* after an irrational Manner, when the Numbers may have a rational Reduction. This Incoherency or irrational Metre, is defined by *Hephæſtion* to be [b] when two Colons, which will not admit of Coaliſion and Union, are taken for one Verſe. *Archilochus*, ſays *Hephæſtion*, was the Author of theſe Incoherents. That there are irrational Syſtems in Muſick and Poetry is not to be diſputed. The Queſtion is, whether, when Metres may have a rational, as well as an irrational Reduction, or a more rational Reduction, we ought not to prefer that which is moſt rational; and whether we have not Reaſon to ſuſpect the Inſufficiency of the Grammarians in their Knowledge of Muſick and Metre from many of their Reductions; for, if every Thing is not to follow every Thing, but there are certain Proportions which agree with each other in Magnitude and Quality, and which conſtitute the Grounds of Muſick and Poetry; then in reading the Poets we are to enquire after theſe Principles, and where-ever theſe Principles are contradicted and violated, we are to look upon the Poetry as abſurd and vitious; but more of this in another Place.

ODE V.

This Metre is Choriambic, beginning with half a Foot, and ending with half a Foot.

Quīs mūl | tā grăcĭlīs | tē pŭĕr īn | rŏsă
Pērfū | ſūs lĭquĭdīs | ūrgĕt ŏdo | rĭbŭs
Grāto | Pȳrrhă ſŭb ān | trō
Cuī flā | vām rĕlĭgās | cŏmăm.

The

[b] Γίνεται δὲ ἀσυνάρτητα, ὁπόταν δύο κῶλα μὴ δυνάμενα ἀλλήλοις συναρτηθῆναι, μηδὲ ἕνωσιν ἔχειν, αὐτὶ ἑνὸς μόνου παραλαμβάνωνται στίχου. Hephæſt. p. 48.

The following Odes have the ſame Reduction. Book 1. Ode 14, 21, 23. Book 3. Ode 7, 13, 14. Book 4. Ode 13.

ODE VI.

Theſe Metres are Choriambics, and of different Quantities, beginning with half a Foot, and ending in half a Foot.

Scribē | rīs vărĭō | fortĭs ĕt hō | ſtĭŭm
Victor | Mæŏnĭī | Cārmĭnĭs ā | lĭtĕ
Quā Rŏm | cūnquĕ fĕrŏx | nāvĭbŭs āut | ĕquĭs
Mīlēs | tē Dŭcĕ gĕſ | ſ rĭt.

The following Odes have the ſame Reduction. Book 1. Ode 15, 24, 33. Book 2. Ode 12. Book 3. Ode 10, 16. Book 4. Ode 5, 10, 11.

ODE VII.

The Feet of this Metre are of four Times, as Dactyls and Spondees. The firſt Verſe is divided into 5 and 7 half Feet, which conſtitute the two Members of Heroic Hexametre. The Verſe begins with half a Foot, which makes the firſt Member end in a full Foot, and the latter Member in half a Foot. The two Members of the ſecond Verſe are divided into 3 and 5 half Feet, and begin and end with half a Foot. The firſt Member is therefore a Trimimer, the ſecond a a Penthemimer. The double Lines denote the cæſural Pauſes. The Verſes are thus reduced.

Laū | dābūnt | ălĭī || clārām | Rhŏdŏn āut | Mĭtўlē | nēn
Aūt. | ĕphĕsūm || bĭmărīs | vĕ Cŏrĭn | thī.

The following Odes have the ſame Reduction. Book 1. Ode 28. Epode 12.

ODE VIII.

The Feet of this Metre are of ſix Times with a Silence in the End of the firſt Metre, and a Silence in the Beginning of the ſecond.

Lўdĭă dic | pĕr ŏmnēs ∪
Tē Dĕōs ∪ | ōrō Sўbă | rīn cūr prŏpĕ | rās ămāndŏ.

The

The Silence is made in the Beginning of the ſecond Metre, becauſe the End of this Metre is a ſhort Syllable.

ODE IX.

The Feet of this Metre are of ſix Times. In the firſt and ſecond Metre there is a Silence of one Time in the End. In the third Metre there are two Times in Silence in the End, one owing to the Bacchic, the other to the Palimbacchic; and, as the fourth Metre begins with a Dactyl, goes on with a Choriambic, and concludes with a Bacchic, there are therefore three Times in Silence, two to the Dactyl, and one to the Bacchic, and theſe Silences may be made in the End; for what is owing in Pauſe to two incompleat Feet, placed in the Beginning and End, may be made up by a final Silence, provided this Silence does not exceed half a Foot, thus reduced.

Vĭdēs ŭt āl | tā ſtēt nĭv | cāndĭdūm ⏑
Sŏracte nēc | jām sūſtĭnĕ | ānt ŏnūs ⏑
Sylvæ lă | bōrāntēs | gĕlūquē ⏑ ⏑
Flūmĭnă | cōnſtĭtĕrĭnt | ăcūtō ⏑ ⏑ ⏑

If we read theſe Metres ſingly, the Silences muſt ſtand, as they are in the Metre; but if we read them in Copulation, there muſt be one Silence in the End of the firſt Metre, two in the ſecond, three in the third, and one in the fourth.

The following Odes have the ſame Reduction. Book 1. Ode 16, 17, 26, 27, 29, 31, 34, 35, 37. Book 2. Ode 1, 3, 5, 7, 9, 11, 13, 14, 15, 17, 19, 20. Book 3. Ode 1, 2, 3, 4, 5, 6, 17, 23, 26, 29. Book 4. Ode 4, 9, 14, 15.

ODE XI.

The Feet of this Metre are of ſix Times, beginning with half a Foot, and ending with half a Foot, thus reduced.

Tūnē | quæsĭĕrīs | scīrĕ nĕfās | quēm mĭhĭ quēm | tĭbĭ.

The following Odes have the ſame Reduction. Book 1. Ode 18. Book 4. Ode 10.

ODE

ODE XVIII. BOOK II.

The firſt Metre of this Ode is Trochaic, beginning with half a Foot. The ſecond Metre is Iambic, beginning with half a Foot, thus reduc'd,

Nōn | ĕbūr || nĕq; aū | rĕ | ūm
Mĕ | ārĕ | nī dĕt || īn | dŏ | mō lă | cūnăr

ODE XII. BOOK III.

This Metre is Tetrametre Ionic a minore, as *Marius Victorinus* has reduced it. Dr. *Bentley*, partly from *Hephæſtion*, and partly from *Terentianus*, [a] makes the Metre a Clauſe of ten Feet, equal to 60 Times, but no Metre muſt exceed 32 Times. The Scholia on *Hephæſtion* limit Metre to 30 Times. This Clauſe muſt be therefore Rhythm, not Metre; but, ſays the Doctor, [b] by Induction from *Hephæſtion*, there is no End or Diviſion of this Verſicle, but at the 10th Foot. How ten Feet can be a Verſicle, I cannot conceive. Rather than divide the Metre at the tenth Foot, I ſhould chuſe to make it a continu'd Rhythm. *Terentianus* term this Metre *Carmen per ſynaphiam*, and makes a Synaphe conſiſt in an equal Copulation of long and ſhort Feet. But there is a better Signification of this term. [c] A Synaphe, ſays *Euclid*, is the common Sound of two co-ſpecific Tetrachords in alternate Modulation, or, according to *Ariſtides*, [d] conjunct is, when one Sound is common to both Tetrachords. The Syſtem of theſe Metres is therefore a Syſtem of Conjuncts, or a mutual Syſtem. The firſt Metre is to be modulated by the firſt Tetrachord, and the ſecond by the ſecond Tetrachord, and the Meſe is the common Sound, which unites both theſe Tetrachords; and the Intervals of the Ionic Feet in the Tetrameter anſwer the Intervals of the Tetrachord. There are three Kinds of Synaphe, middle, moſt acute, and moſt grave. Suppoſe we were to take the middle Synaphe, ſinging or playing the Tetrachord, *mi. fa. ſol. la. in E la mi. F fa ut. G ſol re ut. a la mi re.* The ſecond Tetrachord will be *mi. fa. ſol. la. in a la mi. b fa. c ſol ut. d la re.* Theſe are the ſimple Notes, which will ſound agreeable; but, if this ſimple Muſick was colour'd with

[a] Ubi imprimis obſervandum omnes ejus Carminis Clauſulas fuiſſe decem Pedum. *Bent. Not. Hor. p.* 192.

[b] Ex verbis Hephæſtionis diſcimus, nullum verſiculi Finem aut Diviſionem eſſe, donec ad decimum Pedem deventum ſit. *Ibid.*

[c] Ἔστι δὲ συναφὴ μὲν δύο τετραχόρδων ἐξῆς μελῳδουμένων, ὁμοίων καὶ ἑνὸς φθόγγου κοινὸς. Euclid. Introduct. Harm. p. 17.

[d] Συναφὴ μέν ἐστιν, ὧν εἷς φθόγγος γίνεται κοινός. Ariſtid. Quintil. de Muſica, l. 1. p. 16.

Chromatic Diviſions, ſo as to be ſung by a Hemi-tone, and by an incompound Interval of three Dieſis's, and by an Interval of five Dieſis's alike in compound, all which is equal to two Tones and a half, the Muſick will be more agreeable from the Variety of the Diviſions. This Syſtem of the Muſick is what evidently determines the Syſtem of the Metre, which conſiſts of five Synaphes, in Revolution or Reddition thus,

The ODE in Synaphe.

1ſt Synaphe.

Miſĕrār ēſt, | nĕc ămōrī | dărĕ Lūdūm, | nĕquĕ dūlcī
Mălă vīnō | lăvĕr', āutēx | ănĭmārī | mĕtŭēntis

2d Synaphe.

Patruæ ver | bera linguæ. | tibi qualum | Cythereæ
Puer Ales, | tibi telas | operoſæ | que Minervæ

3d Synaphe.

Studi' aufert, | Neobule, | Liparæi nitor Hebri,
Simul unctos | Tiberinis | Humeros la | vit in Undis

4th Synaphe.

Eques ipſo | melior Bel | lerophonte, | neque Pugno
Neque ſegni | Pede victus | catus idem | per apertum

5th Synaphe.

Fugientes | agitato | grege Cervos | jacular', et
Celer arto | latitantem | fruticet' ex | ciper' aprum

It would be very difficult, if not altogether impoſſible, to pronounce ten of theſe long Rhythms in one Breath, without Confuſion, [e] according to the Doctor's Reduction.

ODE VII. BOOK IV.

This Metre is dactylic, with a Silence of two Times at the End of the Penthemimer. The firſt Verſe is reduced as the 7th Ode of the firſt Book, and the Penthemimer has the two Silences in the End, becauſe of the long Syllable, and becauſe there can be no Silence made in the middle of Words, thus reduc'd,

[e] Nulla Pauſa aut Inciſio ſit ante decimum Pedem. *Bent. Not. Hor. p.* 192.

Dīf | fūgē | rĕ nĭvēs || rĕdĕūnt | jām Grā | mĭnă Cām | pis
ār | bŏrĭbūs | quĕ cŏmæ. ◡ ◡

EPODE I.

This firſt Verſe of this Ode is trimetre or hexametre Iambic, the ſecond dimetre Iambic.

ī | bīs lĭ | būrnīs || ĭntĕr | āltă | nāvĭ | ūm
ă | mīcĕ || Prōpūg | nācŭ | lā.

The firſt Verſe begins with half a Foot, and ends in half a Foot, as in the hexametre Heroic; for theſe two Verſes are analogous. The ſecond Verſe begins with half a Foot and ends in half a Foot.

The following Epodes have the ſame Reduction, 2, 3, 4, 5, 6, 7, 8, 9, 10, 17, 18.

EPODE XV.

The firſt Metre in this Ode is uſually reduced as an hexametre Heroic, the ſecond as Dimetre Iambic, and theſe diſſimilar Syſtems are term'd by the Grammarians incoherent or irrational Metres. *Ariſtides* and *Hephæſtion* mention theſe incoherent Metres. [a] St. *Auſtin* quotes the two firſt Metres of this Ode, and obſerves, they cannot agree together, unleſs reduc'd to Feet of ſix Times; for Heroic Meaſures cannot agree with Iambics or Trochees, becauſe Heroic Feet are in Proportion of Equality, but Iambics and Trochees in double Proportion. If theſe Metres are therefore reduc'd as ſimilar Syſtems, the Reduction muſt be thus,

Nox ĕrăt | ēt Cælō | fūlgēbāt | Lūnă jĕrē | nō
ĭntēr | mĭnōră sī | dĕră.

This Reduction makes the Metres begin and end in half a Foot, which is what St. *Auſtin* terms Verſe, and all the Feet are of ſix Times.

I have ſometimes thought the Union of Heroics and Iambics very much reſembled a Cripple limping at the Side of a Hero. The moſt

 beautiful

[a] Nam ille Flacci; nox erat & Cælo fulgebat Luna ſereno: Inter minora ſidera: bimembris Ambitus eſt, & verſibus conſtans. Qui duo verſus ſibimet convenire non poſſunt, niſi uterque ad ſenorum Temporum referatur Pedes. Nam modus Heroicus cum Modo Iambico, vel trochaico non convenit, quia illi Pedes ad tantundem; hi ad duplum partiuntur. *D. Aurel. Aug. de Muſica, l. 5. c. 13.*

beautiful Ode in this Kind of Metre is the eleventh of the Epodes, as

Petti, nihil me, ſicut antea, juvat
Scribere verſiculos, Amore percuſſum gravi.

The common Reduction makes the firſt Metre Trimetre Iambic, and the ſecond to conſiſt of an heroic Penthemimer, and Dimetre Iambic. I have thought that the muſical Flow of this Metre, according to this Reduction, was owing to the middle Poſition of the equal Numbers in the dactylic Feet, which ſerve to temper the Intervals of the Iambics; but, when the unequal Numbers are made the Medium, as in the 15th Ode, and this Medium has a Relation to both the Extreams, this Inequality of the Medium is not ſo productive of Harmony, as the Equality. If any one ſhould contend theſe and the like Metres are irrational, ſo they really are, if we read them in diſſimilar Syſtems, or different Colons; but, if theſe Metres are reduced to ſimilar Feet, then are they rational, and the rational Reduction, where it can be had, is moſt preferable. Every one is left to read them as he thinks fit.

Theſe are the Reductions of *Horace*'s Metres, according to St. *Auſtin*'s Rules of Muſick, which, he tells us, are a Collection of the *Greek* and *Latin* technical Writers, containing the Materials of metrical Compoſition, and were deſigned to correct ſuch Errors in the Reduction of Metre, and in reading the Poets, as, St. *Auſtin* complains, were common in his Time.

If any one ſhould diſpute the Authority, I appeal to Reaſon and the Ear, [b] the Criterions of Harmony. Though the *Greek* and *Latin* Grammarians have reduced many Metres, yet they give us no Reaſon for their Reductions, nor does it any way appear they underſtood the Principles of Compoſition. To explain theſe Principles. All Metre is a Syſtem of Rhythms in one or more of theſe four Proportions, equal, double, ſeſquialterate and ſupertertian. Rhythms in the ſame Kind differ in Magnitude. In Rhythms of Equality there is one Rhythm of two Times, five Rhythms of four Times, four Rhythms of ſix Times, and one of eight Times. Rhythms of the ſame Magnitude and the ſame Percuſſion have a wonderful Agreement, as the Dactyl, Anapæſt, Spondee and Proceleuſmatic, which readily admit of Union with each other. The Pyrrhic, as it has no Equality and ſocial Feet, can only conſtitute a Rhythm by itſelf, and as the Amphibrachys is in ſimple and triple Proportion, it can have no Agreement with the other Feet, nor can it conſtitute any Rhythm of itſelf.

The

[b] Κριτήρια μὲν ἁρμονίας, ἀκοὴ καὶ λόγος. Claud. Ptolem. lib. 1. c. 1.

The Rhythms of ſix Times in equal Proportion, are the Choriambic, Diambic, Dichoree and Antiſpaſt. The firſt three will admit of Union, but the Antiſpaſt is the only Foot that cannot be mix'd. Laſtly, the Diſpondee, like the Pyrrhic, as it has no Foot equal to it, can only conſtitute a Rhythm by itſelf.

Rhythms in the Proportion of the Octave or Dia-paſon differ in Magnitude two Ways; for they are either of three Times or ſix. The Rhythms of three Times are the Iambic, Trochee and Tribrachys, which might be all mix'd in Metre, was not the Iambic antipathetic to the Trochee; for the Iambic begins in one Time, but the Trochee with two Times. A Tribrachys therefore may be join'd with either. We have already obſerved how the Rhythms in Proportion of Equality, as the Spondee, Dactyl and Anapæſt, are mix'd with the unequal Rhythms, and how they are made proportional by Syzygy. The Feet of ſix Times in this Proportion are the Moloſſus, Ionicus a majore, and Ionicus a minore, which admit of certain Mixtures; for theſe Feet are not only to be ſtruck in ſimple and double Time, but in equal Proportions, by dividing the middle Time betwixt each Part of the Foot.

Rhythms in a ſeſquialterate Ratio are all of five Times. The Cretic, 1ſt, 2d and 4th Pæon, may be mix'd with a Bacchic, and all Feet of 5 Times with the Cretic, but not in the ſame Diviſion of Time; for ſome are in the Diviſion of 2 to 3, others of 3 to 2, but the Cretic may be divided either way. The Palimbacchic, beginning with two Times, and ending in three, may be agreeably mix'd with all the Pæons, except the ſecond.

Rhythms in a ſupertertian Ratio, as the Epitrites, are all of ſeven Times. Theſe Feet have a certain Union with each other.

From this Structure of the Feet it appears, that the Principles of this Connection and Structure is Similitude and Equality, by which Rhythms of like or equal Quantities are ſo united and continued in Metre and Verſe, as to pleaſe the Ear by their mutual Harmony and juſt Extent; and, as the generical Proportions may be the ſame, and yet the Quantities be changed, as from a Dactyl into a Proceleuſmatic or Spondee, or the Quantities may be the ſame, and yet the Feet be diſſimilar, as when the Dactyl is changed into an Anapæſt, this variety of Change, without altering the Equality, is what naturally charms the Ear: But, when Feet are mixed together, ſome of ſix Times, ſome of ſeven, and ſome of two, as we find in *Hephæſtion*'s Reductions, and the *Greek* Scholia, there can be no Equality either in the Means or Extreams.

Hephæſtion

Hephæstion reduces the following Verses as Antispasts, and makes the first Rhythm seven Times, the second Rhythm three Times, and the End no Rhythm, because a Monosyllable. Nothing is more absurd.

— — — ◡ ◡ — —
[c] Ἄνδρες πρόσχε | τε τὸν | νοῦν
— — — ◡ ◡ — —
Ἐξευρήμα | τι καὶ | νῷ,
— — — ◡ ◡ — —
Συμπτύκτοις ἀ | να παί | στοις.

These Verses are not Antispasts, but Choriambics, and should be thus reduced,

— — — ◡ ◡ — —
[d] Ἄνδρες | πρόσχετε τὸν | νοῦν
— — — ◡ ◡ —
Ἐξευ | ρήμα τι καὶ | νῷ,
— — — ◡ ◡ — —
Συμπτύκ | τοις ἀνα παί | στοις.

These Metres begin in half a Foot, and end in half a Foot, and all the Feet are of equal Quantities; and what miserable Work has *Hephæstion* made of this beautiful Choriambic, which he thus reduces as an Antispast,

— ◡ — ◡ ◡ — — ◡ ◡ — ◡ —
[e] Ἦλθες ἐκ πε | ράτων γᾶς, ἐ | λεφαντίναν
◡ — — ◡ ◡ — — ◡ ◡ — ◡ —
Λαβὰν τῷ ξί | φεος χρυσο | δέταν ἔχων.

These Metres should be thus reduced.

— ◡ — ◡ ◡ — — ◡ ◡ — ◡ —
Ἦλθες | ἐκ περάτων | γᾶς ἐλεφαν | τίναν
◡ — — ◡ ◡ — — ◡ ◡ — ◡ —
Λαβὰν | τοῦ ξίφεος | χρυσοδέταν | ἔχων.

I dare

[c] Hephæst. p. 33.
[d] Περὶ τοῦ ἀντισπαστικοῦ μέτρου. Hephæst. Enchyr. p. 33.
[e] Hephest. p. 34.

I dare aſſert *Hephæſtion* has not one Reduction right in all his Chapter of Antiſpaſts. In his Chapter of Incoherents, how has he murdered theſe beautiful Verſes, which he thus reduces?

— — ∪ ∪ — ∪ ∪ — — ∪ — ∪ — ∪
[f] Χαῖ ῥ' ὦ | μέγα χρει | ογέλως | ὁ | μιλε | τὴς ἐ | πίδαυς
— — ∪ ∪ — ∪ ∪ — — ∪ — ∪ — ∪
Τῆς ἡ | μετέρας | σοφίας | κει | τὴς ἀ | ειτε | πάντων.

Theſe Verſes ſhould be thus reduced,

— — ∪ ∪ — ∪ ∪ — ∪ — ∪ — ∪ — —
Χαῖ ῥ' ὦ μέγα | χρυσογέλως | ὁ μιλετὴς | ὀπίδαυς
— — ∪ ∪ — ∪ ∪ — ∪ — ∪ — ∪ — —
Τῆς ἡμετέ | ρας σοφίας | κειτὴς ἀει | τε πάντων.

I appeal to the Ear in the Reduction of theſe Metres. In a word, nothing can be more abſurd than the metrical Reductions of the Grammarians; for, as *Canterus* remarks, [g] what they have deliver'd concerning Metre, is neither always full nor true, and, what in itſelf is ſufficiently obſcure, they often embaraſs with greater Obſcurity.

The Scholiographer on *Hephæſtion* remarks from *Longinus*, [h] that, in dactylic Verſe, an Iambic is found after the firſt Trochee, then Anapæſts, as in this Verſe,

— ∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∪ — —
Τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς.

— ∪ ∪ — ∪ ∪ —
His firſt Trochee is τον δα, the Iambic παμει, the Anapæſt βομενος, &c. This Reduction is ſuch a jumble of Feet, as is enough to give any one a Surfeit of the Grammarians and Scholiographers.

It was therefore in Oppoſition to ſome of the Grammarians St. *Auſtin* wrote his Books of Muſick. In the Reduction of theſe Metres,

Quando Flagella ligas, ita liga,
Vitis & Ulmus uti ſimul cant.

St.

[f] Hephæſt. p. 48.

[g] A Grammaticis de Metris conſcripta nec plena ſemper ſunt, nec vera; Remque per ſe ſatis obſcuram ſæpe obſcuriorem reddunt. *Gul. Canteri in Euripid. Proleg.*

[h] Καὶ φήσὶν, ὅτι ἐν τῷ δακτυλικῷ μέτρῳ μετὰ τροχαῖον ἴαμβος ἐνείσκεται, καὶ οἱ ἄλλοι ἀνάπαιστοι. Schol. Hephæſt. Enchyr. p. 28.

St. *Auſtin* obſerves, [i] we ought to examine, according to the Rules of Art, whether this Metre conſiſts of three Dactyls and a Pyrrhic in the End, as many unskill'd in Muſick have aſſerted. This unskilful Reduction is *Marius Plotius*'s; and to let you ſee this Grammarians Ignorance in the Reduction of Metre, obſerve how he reduces this Metre in *Horace*,

Jam ſatis Terris Nivis atque diræ.

Thus *Jām sătīs Tĕr* a ſecond Epitrite.
rīs Nĭvĭs āt a Choriambic.
qŭe dīræ a Bacchic.

CHAP. XII.

The laſt Syllable is common in every Verſe.

THE Quantity of this laſt Syllable has been differently conſider'd. Dr. *Clarke* has obſerved [a] this laſt Syllable is not common according to the Language of the Grammarians, but neceſſarily long by Reaſon of the Pauſe, which produces the laſt Syllable in the End of the Verſe. Though the Poets have made the final Syllable of their compleat Metres indifferently long or ſhort, yet, ſays St. *Auſtin*, [b] if we would have the Muſick of Poetry pure, we are to obſerve, what the Poets for Facility of Compoſition do not obſerve, that, as often as we are required to make the Metre compleat, ſo that there is no Silence, we ought to place ſuch Syllables laſt, as are agreeable to the legitimate Numbers,

[i] Illud eſt Diſciplinæ, quod ad nos attinet, videre utrum hoc tribus Dactylis conſtet, et Pyrrhichio ultimo, ut plerique Muſicæ imperiti autumant. *D. Aurel. Aug. de Muſicâ, Lib.* 4. *cap.* 16.

[a] Ultima cujuſque Verſus Syllaba, qualiſcunque ea ſit, natura, & à qualicunque incipiat verſus ſequens; non (ut Grammati loquuntur) communis, ſed ſemper neceſſario longa eſt; propter Pauſam iſtam, quâ, in Fine Verſus, Syllabæ ultimæ Pronunciatio neceſſario producitur. *Clarke Annotat. Homer. p.* 8.

[b] D. Aur. Aug. de Muſica. l. 4. c. 2.

Numbers, that there may be no Offence to the Ear, and no falſe Meaſures in returning from the End of one Verſe to the Beginning of another; allowing, that in the Concluſion of ſuch Meaſures, where nothing is to follow, the concluding Syllable may be indifferently long or ſhort. In the Continuation of Metres we are convinced by the Ear, no Metre ought to have any final Syllable, but what is according to the legitimate and regular Feet of the Verſe. A Continuation of Metre is when nothing is wanting to a Foot to be made up by Silence. There's a great deal of Difference, ſays *Quintilian*, [c] when I conſult my Ears, whether the Clauſe be a long Syllable, or that which is put for a long Syllable; for the Sound of the Clauſe will not be ſo full in *Incipientem Timere*, as in *auſus eſt Confiteri*; and, if there is no Difference, whether the laſt Syllable be long or ſhort, it will be the ſame Foot, but the Clauſe in *Confiteri*, ſome how or other has a fuller Stop than that in *Timere*.

CHAP. XIII.

A State of the Errors.

WHEN I reflect on the Difficulties, natural to all Oppoſition of Error, particularly ſuch Errors, as by their long Eſtabliſhment and univerſal Reception have even gain'd the Authority and Credit of Truths, I am obliged to confeſs, that whatever Courage I have had in the Proſecution of this Work, theſe Conſiderations diſcourage me in the Concluſion. I am ſenſible, that let our Pretenſions be what they will, our love of Truth is not ſo powerful, as our Shame of being convicted of Errors; and as theſe Errors are now in their full Force, their Correction muſt be attended with many Inconveniences: But to purſue my Deſign for the ſake of Truth, which ſome Time or other may get the better of Error, it will be of Uſe to obſerve, before I ſtate the Errors, firſt, that all Harmony in Poetry depends upon Proportion, and that every Rhythm, which has not this Proportion, is a diſſonant Rhythm: Secondly, that the Knowledge of theſe Proportions depends upon an exact Meaſure of the Rhythm, and this Meaſure upon an attentive and docible Ear. The Moderns, for want of this Meaſure in

 the

[c] Aures conſulens meas, intelligo multum referre, utrumne longa ſit quæ claudit, an pro longa. Neque enim tam plenum eſt dicere Incipientem Timere, quam illud Auſus eſt confiteri. At qui, ſi nihil refert brevis an longa ſit ultima, idem Pes erit, verum neſcio quomodo ſedebit hoc, illud ſubſiſtet. *Quintil. Inſt. Orat. l.* 9. *c.* 4. *P.* 714.

the Rhythm, are not only apt to confound their Parts, but to change their Magnitude, and to introduce different Kinds of Feet into the ſame Kinds of Verſe. In reading this Verſe,

In nova fert Animus mutatas dicere formas,

we pronounce *fert Animus* as a Choriambic, and *mutatas* as a Moloſſus, Feet that have no Analogy with Dactyls: Beſides this vitious Mixture of irrational Feet, we have in many Inſtances loſt the due Proportion in moſt Kinds of Rhythms.

In Proportions of Equality we often change this Proportion into Inequality. In pronouncing the Dactyl *ĭn nŏvă* we uſually give the ſhort Syllables the Times of a Spondee, which ſhould be pronounced as a Pyrrhic, and ſimilar to the two laſt Syllables in Corpora. This Pronunciation turns the Dactyl into a Moloſſus, by which the Arſis and Theſis of the Rhythm is changed, which changes the Harmony. In Proportions of Inequality, as that of the Iambic or Trochee, we deſtroy this Proportion by turning it into Equality; for we pronounce the firſt Syllable of the Iambic, and the laſt of the Trochee long, both which ſhould be ſhort. This deſtroys all the Harmony in this Kind of Metre. In the ſeſquialterate Proportions, when the Feet conſiſt of ſeparate Words, this Proportion, which is as 3 to 2 or 2 to 3, is turned into 2 to 4, as in the firſt Foot of the ſecond Ode in *Horace*. Here the Foot *jām sătis* is turn'd into a Moloſſus. The ſame Kind of Error is in the ſeſquitertian Ratio, by which the ſeven Times are turned into eight. From hence it appears our preſent Pronunciation is often a moſt irregular Violation of all Proportions.

To exemplify theſe Errors from our different Pronunciation of the ſame Kinds of Verſe, as

Mecænas atavis edite Regibus,
Stratus nunc ad Aquæ lene caput ſacræ.

And

Pindarum quiſquis ſtudet æmulari,
Jam ſatis Terris Nivis atque diræ.

And

Tityre tu patulæ
Arma virumque cano.

Theſe

Theſe Inſtances prove that our irregular Pronunciation is from lengthening the ſhort Syllables in diſſyllable Words ; nor is this Error only in Diſſyllables, but Triſſyllables, as in this Iambic of *Terence*,

Adeo modeſto, adeo venuſto, ut nihil ſupra.

here every Word is almoſt pronounced wrong. The Anapæſt *Adeo* is pronounced as a Moloſſus, and *mo* in *modeſto*, is pronounced long, as well as *ve* in *venuſto*, and *ſu* in *ſupra*, and all the Feet are confounded, and the Magnitude of the Quantities changed from leſs to greater ; and theſe Errors do not only affect the *Latin*, but the *Greek* Poetry in Monoſyllables, Diſſyllables, Triſſyllables and Tetraſyllables, as in

Ἐκπέρσαι Πριάμοιο Πόλιν.

here ο in Πριάμοιο is pronounced long, and Πο in Πόλιν, both which ſhould be ſhort, and in

Παῖδαι δέ μοι λύσαιτε Φίλην.

the ſhort Monoſyllable and Diſſyllables are pronounced long, as δα in Παῖδα and the Monoſyllable δε and τε in λύσαιτε, and Φι in Φίλην. This Production deſtroys that Velocity the Antients have obſerv'd to be ſo beautiful in Numbers. [a] See, ſays *Macrobius*, with what exceſſive Rapidity this Verſe flows, and yet has its due Weight !

Φθεγγομένου δάρα τοῦ γε κάρη κονίῃσιν ἐμίσχθε.

but, if this Verſe be read according to the vulgar Practice, there will be no Rapidity in the Flow, but a ſlow Verſe of 29 Times. As *Macrobius* read it, and as it ought to be read, 'tis compoſed of the ſwifteſt Feet ; for they are all Anapæſts ; and, if read with Anapæſts, have both Velocity and Majeſty.

The Origin of this Error in lengthening the ſhort Syllables, particularly in Iambics, I have thought is partly owing to our irregular Obſervation of this Rule in Proſody, [b] that every Word has but one Acute, that this Acute in *Latin* is never on the final Syllable, and therefore in Diſſyllables is always on the firſt. In the Obſervation of this Rule it has been our conſtant Practice, where the firſt Syllable is ſhort, to violate

 the

[a] Vide nimiam Celeritatem ſalvo Pondere. *A Macrob. Saturn. l.* 5. *p.* 337.

[b] Eſt autem in omni Voce utique Acuta, ſed nunquam plus una nec ultima unquam ideoque in Diſſyllabis prior. *M Fab. Quintil. Inſt. Orat. l.* 1. *c.* 5. *p.* 45.

the Laws of Quantity in making it long, that the Acute, as I ſuppoſe, might be the better heard on theſe initial Syllables; or from a Notion perhaps that Acutes made Syllables longer than ordinary, which makes us read all acuted ſhort Syllables in *Greek* long. To correct this Error, ſome eminent Moderns have transferr'd this Acute in reading Iambics on the final Syllable, which is alſo wrong; for, if we conſider what the Acute and what Quantity is, it will appear no Iambic Foot in *Latin* has the Acute on the final Syllable, nor does the Nature of the Verſe require it. [c] The Acutition is that Part of the Sound, where the Voice comes to its utmoſt Pitch in the Pronunciation of a Word, but Quantity is the production or ſhortening of a Vowel. This Acute may be either upon long or ſhort Syllables. When the Times are all long, it makes one long Syllable ſound ſharper than another, when all ſhort one ſhort Syllable ſound ſharper than another; but, when the Word conſiſts of a ſhort and long Syllable, as in the Iambic, the firſt Syllable according to the Rules of Accent and Quantity is to be pronounced ſharp and ſhort, and the laſt Syllable is to be pronounced in double the Time of the firſt, and that with a remiſs Voice, for there muſt be no Acute here. Thus in pronouncing this Iambic *sŭīs* we may raiſe the Syllable *sŭ* in its Sound above *īs*, and we may pronounce *īs* with a remiſs Voice, if we pronounce the long Vowel in this Syllable like a double *i*, as it really is; for all long Vowels are but double the ſhort, and [d] were antiently doubled in Writing. This indeed will make the Vowels have different Sounds in different Quantities, and this is what they ſhould have.

It has been urg'd there is a Neceſſity the final Syllable ſhould be acuted in Iambics, that this Syllable in acting dramatic Poetry might be heard by the Audience. This miſtake proceeds from a Notion, that Acutes are the ſtrongeſt Sounds, whereas, 'tis demonſtrable, the deepeſt Sounds are always the ſtrongeſt, and, was it actually true, that Acutes are the ſtrongeſt Sounds; yet is it not abſurd to imagine a ſet of Words ſhould be pronounced in one ſort of Verſe contrary to what they are in another, and that againſt all the ſettled Rules of Accents, and Practice of Pronunciation?

A Paradigm

[c] Ἡ μὲν γὰρ ὀξεῖα τὸ ὀπτότατον μόριον ἔχει τῆς φθόγγου. Χρόνος δὲ ἔκτασις ἢ συστολὴ φωνήεντος. Theod. Gazæ Gram. Inſt. p. 64.

[d] Aut enim unam longam faciunt, ut veteres ſcripſere, qui Geminatione earum, velut Apice, utebantur. *M. Fab. Quintil. Inſt. Orat. l.* 1. *c.* 4. *p.* 31.

A Paradigm of the Errors.

The following Examples are to ſhew how we always pronounce all diſſyllable Feet as Spondees, and how we often pronounce triſſyllable Feet as Moloſſi, and tetraſyllable Feet as Diſpondees.

Diſſyllable Feet made Spondees.

The	Pyrrhic	*pĭă*
	Iambic	*ămāns*
	Trochee	*mūsă*

Triſſyllable Feet made Moloſſi.

The	Tribrachus	*hăbĕăt*
	Dactyl	*īn nŏvă*
	Anapæſt	*ădĕō*
	Bacchic	*gŭbĕrnāns*
	Cretic	*jām sătīs*
	Palimbacchic	*pĕrcūſsă*

Tetraſyllable Feet made Diſpondees.

The	Proceleuſmatic	*ămĕt Hŏmŏ*
	1ſt Pæon	*Jūră bŏnă*
	2d Pæon	*Pŏtēns Dĕŭs*
	3d Pæon	*bŏnă vītă*
	4th Pæon	*bŏnă pĕtēns*
	Ionic a minore	*mălă pāſsī*
	Choriambic	*Jūrĕ plăcēns*
	Ionic a majore	*Vīrtūs bŏnă*
	Diambic	*bĕnīgnŭs ēs*
	Dichoree	*grātă Mūsă*
	Antiſpaſt	*pŏtēs cūnctă*
	1ſt Epitrite	*ămā jūſtūm*
	2d Epitrite	*pūlchră Lēx ēſt*
	3d Epitrite	*cūnctī pŏtēns*
	4th Epitrite	*mājeſtātĕ*

In this Paradigm all the Feet in all the Kinds, except the Spondee, Moloſſus and Diſpondee, are often pronounced wrong; ſo that the Harmony of the ſeveral Rhythms is utterly loſt for want of the ſhort Times, which conſtitute the Proportions. This will be evident to any one, who can ſound theſe Proportions, which is no difficult matter.

CHAP.

CHAP. XIV.

Greek Accents.

Accent or Proſody is the Tenor or Modulation of the Voice, natural to all Language, and is more evidently threefold, an Acute, a Grave, and a Circumflex.

ACUTE and Grave are muſical Terms, and ſignify Degrees of Sounds made by the Motion of the Voice. When the Voice in ſinging moves continually from a lower to a higher Degree of Sound, 'tis termed a Motion from the Grave to the Acute, or the Tenſion of the Voice; but, when the Voice falls from a higher to a lower Degree of Sound, 'tis term'd the Motion from the Acute to the Grave, or the Remiſſion of the Voice; and the Sound, which by Tenſion is made ſharp, is term'd the Acute, but the Remiſſion is term'd the Grave.[a]

Acutes and Graves are natural to all Diſcourſe. There is a Kind of Tune, ſays *Ariſtoxenus*, in common Diſcourſe from the Proſodies of Words; for 'tis natural for the Voice to make Remiſſions and Tenſions in Diſcourſe. Theſe Proſodies pleaſe from Variety and Change. Sounds, connected in a Similitude of Motion, rather offend, than pleaſe the Ear. The Motion therefore of the Voice from the Grave to the Acute, or from the Acute to the Grave, is the Cauſe of all the different Sounds in Singing and Diſcourſe, becauſe theſe Acutes and Graves will be in different Places. This Difference of Place is owing to the different Aperture of the Glottis. In deep or grave Sounds, the Glottis is more open, in high or acute Sounds the Glottis is more contracted; and this different Place of the Voice in the Artery, with the different Dimenſions and Length of this Artery, or Organ of Speech, conſtitutes all Kinds and Degrees of Sounds in all Languages whatſoever.

From this it appears, Acutes and Graves in Words are not Degrees of Time, but Degrees of Sounds, and that a higher Degree of Sound is always an Acute to a lower Degree of Sound, which is always the Grave.

[a] Ἡ μὲν οὖν ὀπὸταση ὅτι κίνησις τῆς φωνῆς συνεχὴς ἐκ βαρυτέρου τόπου εἰς ὀξύτερον· ἡ δὲ ἄνεσις, ἐξ ὀξυτέρου τόπου εἰς βαρύτερον· ὀξύτης μέν, τὸ γλισχρότερον διὰ τὴν ὀπὸτασιν· βαρύτης δὲ, τὸ μανότερον διὰ τὴν ἄνεσιν. Ariſtox. Harmon. Element. l. 1. p. 10.

Grave. [b] The Acutition, ſays *Gaza*, is where the Sound is higheſt in the Pronunciation of a Word. The Union of this Acute and Grave conſtitutes the Circumflex or middle Accent.

The Moderns in reading have confounded Accent and Quantity, which have no Relation, but what is accidental; for the long Syllable is ſometimes acuted, and the ſhort are Graves, and ſometimes the ſhort Syllable is acuted, and the long are Graves. Acutes are, indeed, more natural to ſhort than long Syllables. [c] A ſlow Sound, ſays *Nichomachus*, produces a Grave, a quick Sound the Acute. The Error of the Moderns in producing acuted Syllables, when theſe Syllables are naturally ſhort, will be as evident as Demonſtration, from a full Proof that the Quantities in Proſe are the ſame as in Poetry.

That the Quantities are exactly the ſame in Proſe as Poetry is prov'd from the Numbers *Dionyſius Halicarn.* [d] has ſpecified in many of *Thucydides*'s Sentences. In the following Sentence, Ὁι μὲν πολλοὶ τῶν ἐνθάδε ἤδη εἰρηκότων, ἐπαίνουσι τὸν προσθέντα τῷ νόμῳ τὸν λόγον τόνδε, ὡς καλὸν ἐπὶ τοῖς ἐκ τῶν πολέμων θαπτομένοις ἀγορεύεσθαι αὐτόν. *Dionyſius* obſerves, the firſt Member Ὁι μὲν πολλοὶ τῶν ἐνθάδε ἤδε εἰρηκότων conſiſts of the following Feet. The three firſt Feet are Spondees, the 4th an Anapæſt, then a Spondee, and then a Cretic, thus divided into Feet, Ὁι μὲν | πολλοὶ | τῶν ἐν | θάδε ἤ | δη εἰ | ρηκότων. In the ſecond Member ἐπαίνουσι τὸν προσθέντα τῷ νόμῳ τὸν λόγον τόνδε, the two firſt Feet are Bacchics, the third a Cretic, then two Bacchics and a Syllable which ends the ſecond Member, thus divided into Feet. ἐπαίνου | σι τὸν προ | σθέντα τῷ | νόμῳ τὸν | λόγον τόν | δε. In the third Member, ὡς καλὸν γ' ἐπὶ τοῖς ἐκ τῶν πολέμων θαπτομένοις ἀγορεύεσθαι αὐτόν, the firſt Foot is a Cretic, the ſecond an Anapæſt, the third a Spondee, the fourth an Anapæſt; then two Dactyls and two Spondees, then a concluding Syllable, ὡς καλὸν | γ' ἐπὶ τοῖς | ἐκ τῶν | πολέμων | θαπτομέ | νοις ἀγο | ρεύε | σθαι αὐ | τόν. In theſe Members we may obſerve many Syllables are ſhort, where the Acute is placed, as in the following Inſtances.

The

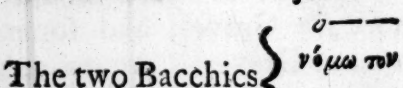
[b] Ἡ μὲν γὰρ ὀξεῖα τὸ ἐπιτεταμένον ἔχει τοῦ φθόγγου. Theod. Gazæ Gram. Inſt. p. 64.

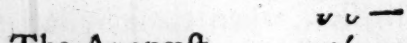
[c] Καὶ βραδέως μὲν ἐνεχθέντος, βαρεῖαν· ταχέως δὲ, ὀξεῖαν. Nichomachi Harmon. l. 1. p. 8.

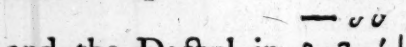
[d] Dionyſ. Halicar. de Structurâ Orat. Sect. XVIII. p. 136.

The Anapæſt

The Cretic

The two Bacchics 

The Anapæſt 

and the Dactyl in 

Theſe Feet, as they are doubly mark'd according to Accent and Quantity, have the Accents, as we uſe them in Proſe, contradicting the Quantities, and the Quantities the Accents; for the Quantity makes that which is long by Accent ſhort, and the Accent makes that which is ſhort by Quantity long. As therefore the Feet are the ſame in Proſe as Poetry, and the very Name and Nature of the Quantities direct us to pronounce the ſhort Syllable ſhort, and the Acute coincides with this Pronunciation, we are obliged, according to the Laws of Reaſon, to give every Vowel its natural Power; and how at firſt the Grammarians came to be guilty of ſuch a wild Miſtake as to reject what they knew to be Truth, to follow ſomething they knew nothing of, for the Quantities they were certain of, but altogether Ignorant of what was the Acute, is of all grammatical Errors the moſt abſurd. *Dionyſius Halicarn.* expreſly tells us, [e] that in Proſe there is to be no Force or Tranſpoſition of the Times in any Noun or Verb, but that we are to obſerve the natural Quantities of the long and ſhort Syllables.

The Aſpirates and Lens are another Part of Proſody, and ſignify a greater or leſs Degree of Breath in the Pronunciation of the initial *Greek* Vowels, and of the Letter ῥ. [f] In ſounding the Vowels we may obſerve, every Vowel has its Sound by a ſimple Conformity of the Mouth, and with the Breath altogether confin'd in the Artery, without the Motion of the Tongue, or with but very little. The Spirits or Breaths, which are

[e] Ἡ μὲν γὰρ περὶ λέξις ἀδενὴς ἔστι ὀνόματος ἔστι ῥήματος βιάζεται τοὺς χρόνους, ἃ ὑπ' αὐτῆς μεταπίπτουσιν· ἀλλ' οἷας παρείληφεν αὐτὴ φύσει τὰς συλλαβὰς, τάς τε μακρὰς καὶ τὰς βραχείας, τοιαύτας φυλάττει. Dionyſ. Halicarn. de Structura Orat. §. 11. p. 78—80.

[f] Ἐκφωνεῖται δὲ ταῦτα πάντα, τοῦ ἀρτηρίας σωληνὸς ἀνεῳγμένου τὸ πνεῦμα, καὶ τοῦ στόματος ἁπλῶς διακειμένου, οὔτε τῆς γλώττης ἄδην περαιτέρω μετακινουμένης, ἀλλ' ἠρεμούσης. Dionyſ. Halicarn. §. xiv. p. 94.

are placed on the initial Vowels in Words, are to denote the Force this initial Vowel is to have from the Breath, when the Word is pronounced. If the Sound of this Vowel is ſmooth, as all the Sounds of the Vowels naturally are, this is term'd a mild Breath; but, if this Vowel is to be pronounced with a more vehement Expulſion of the Air, this is term'd a rough Breath; and, when the Aſpirate and Acute are in the ſame Syllable, the Mark of the Breath in this initial Vowel only ſignifies that the Vowel is to be pronounced with a ſtronger Breath than the initial mild Vowels; for Aſpirates do not alter the Tone of any Syllable, but only ſtrengthen, increaſe, and ſwell this Tone.

That there are many Degrees of Rough and Smooth, as well as of Acutes and Graves, is evident from the Diviſion of the Mutes, which do not only differ in Kinds, but the Letters of the ſame Kind differ in Degrees of rough and ſmooth; and, as in Muſick the Sounds of the Denſe Kind have their Denomination from the Place of their Denſity, for, if the Denſity is in the Baſe, the Sounds are termed Barypycnoi, if in the middle, Meſopycnoi, and, if in the higher Part of the muſical Scale, Oxypycnoi. Thus, when the Aſpirate is join'd to the three Degrees of Accents, as the Grave, Circumflex, and Acute, this Union conſtitutes three Degrees of Roughneſs, as the Grave or baſe rough, the Circumflex or middle rough, the higheſt or Acute rough. Though the Truth of all this may be made evident from Experiments, yet, I am far from thinking, 'tis poſſible for us to make the *Greek* Accents or Breaths, as the *Greeks* made them; for, if we ſuppoſe that in 12 Notes the Voice is capable of making 1200 Diviſions, by ſubdividing each Note into 100 Parts, and then ſuppoſe, according to *Dionyſius*, that the Voice in Diſcourſe and Reading, is to riſe no higher than the Dia-pente, which is five Parts in twelve of the Notes, then will theſe five Parts have 500 Degrees of Acutes and Graves; by which it will appear how impoſſible it is for us to know the exact Degrees of Acutes and Graves, or of rough and ſmooth, the *Greeks* pronounced their Syllables in. That the Voice is capable of theſe Diviſions, is evident from Experiment; for if of two Chords, ſounding exactly Uniſons, one be ſhortned $\frac{1}{1200}$th Part of its Length, a juſt Ear will perceive the Diſagreement, and a good Voice will ſound the Difference, which is $\frac{1}{1200}$th Part of a Note. Theſe Diviſions are wonderful; for as the greateſt Diſtance of the two Sides of the Glottis is reckon'd to be but one tenth Part of an Inch, and the Voice can divide a Note into a hundred Parts, it follows that the different Apertures of the Glottis actually divide the tenth Part of an Inch into 1200 Parts, which may be diſtinguiſh'd by a good Ear; and, becauſe each Side of the Glottis moves equally, the Diviſions are

juſt double, or the Sides of the Glottis by their Motion do actually divide one tenth Part of an Inch into 2400 Parts.

From the whole, the *Greeks* were artful in the Deſignation of their Accents. Though we cannot determine the Degrees of Remiſſions and Tenſions they pronounced their Syllables in, however, we can anſwer all the general Intention of their Proſodies; for we can pronounce one Syllable intenſe and another remiſs, without entering into the Degrees of Intention or Remiſſion; or, by a Union of this Intention and Remiſſion, we can undulate the Voice, and make the middle Accent or Circumflex. In pronouncing the initial Vowels, we can make our Breath either rough or ſmooth. Fewer Proſodies could not have been made, and more muſt have been utterly unintelligible. Any Child may be taught what is a high and low, and what a middle Tone of the Voice, or what is ſmooth or rough. The *Greek* Accents indeed have for many Ages been miſunderſtood, but this is not owing to the Obſcurity of the Accents, but to our Stupidity. If by a Miſinterpretation of Terms we take the Acute for a long Syllable, and the Grave for a ſhort, which is ſuch an abſurd Conſtruction, as perhaps was never known; we have then Authority from our own Errors to make all the ſhort Vowels long, and the long ſhort, and ſo ruin the Harmony of the Language, according to the Practice of the preſent Age. The Correction of theſe Errors is indeed dangerous. The Ignorant are full of Clamour, and many, I am perſuaded, will think the Truths I aſſert as much my Fiction, as, at the Reformation of Religion, [g] many Prieſts thought the New Teſtament was *Luther*'s Invention, and ſo demanded the Old. [h] In this barbarous Age, ſays a *Gallican* Biſhop, a little Knowledge of *Greek* made a Perſon ſuſpected, but this Knowledge of *Hebrew* made him almoſt an Heretic.

[g] Tantaque erat Cæcitas, ut Sacerdotum plerique novitatis nomine offenſi, contenderent eum Librum nuper a Martino Luthero fuiſſe ſcriptum, ac vetus Teſtamentum repoſcerent. *Buchanan Rerum Scotic. Lib.* 15. *P.* 550.

[h] De iiſdem fere Temporibus intelligendus Claudius Eſpencæus Epiſcopus Gallus, Vir doctiſſimus, cum ait, Græcum aliquid noſſe, fuiſſe ſuſpectum, Ebraice autem prope Hæreticum. *Burton Græc. Ling. Hiſt. p.* 49.

CHAP. XV.

An Account of the Latin *Accents taken from* Diomedes.

TO read these Numbers according to Harmony, we must be well instructed in the Position of the Accents, and the Pronunciation of the Vowels.

There are three Accents in the *Latin* Tongue, an Acute, and a Grave, and a Circumflex, consisting of both. The Acute is always on short Syllables, and sometimes on long; the Circumflex is on long Syllables; the Grave is never in any Word by itself, but is in the remaining Syllables of such Words as are either acuted or circumflexed. The Acute is either on the Penultima or Antepenultima; the Circumflex, whatever Syllables the Word may have, is always on the Penultima.

This therefore is the Ratio of Prosody. Every Monosyllable, of any Signification, if short, is acuted, as, *ab*, *mel*, *fel*; and, if long by Position, 'tis also acuted, as *ars*, *pars*, &c. but if long by Nature, it must be circumflexed, as *lux*, *spes*, *sol*, &c.

Every dissyllable is acuted or circumflexed on the first Syllable, acuted when both these Syllables are short, as *Deus* and *Citus*, or when both these Syllables are long by Position, as *Sollers*; or when either of these Syllables is long by Position; so that the first Syllable is not long by Nature, as *Pontus*, or the latter as *Cohors*; but if the first Syllable is long by Nature, and the following short, the first Syllable is circumflexed, as *Luna* and *Roma*.

In trissyllable and tetrasyllable Words, *&c.* we are to observe the Penultima. If the Penultima is long by Nature, 'tis circumflexed as *Romanus*, if long by Position, 'tis acuted as *Metellus*; but the Position must not be a Mute and a Liquid, for then the Accent is changed, as in *Latebræ* and *Tenebræ*. If the last Syllable is long by Nature, and the Penultima long by Position or Nature, the Penultima is not circumflexed but acuted; by Nature as *Fidenæ*, *Athenæ*, by Position as *Tabella*; but if the middle Syllable is short, the first Syllable is acuted, as *Sergius Claudius*; but if all the three Syllables are long, the middle is acuted, as *Legati*.

Pronouns declined in a double Manner, with the middle Syllable either long or ſhort, as *illius*, are circumflexed in the middle Syllable, if this Syllable is long, but if ſhort the firſt Syllable is acuted.

All Parts of Speech in the following Feet are thus accented. In diſſyllable Feet, the firſt Syllable is always acuted or circumflexed, acuted if a Pyrrhic as *Puer*; in like Manner a Spondee indifferently placed *i. e.* whether the Syllables be long by Nature or Poſition, has the firſt Syllable acuted; by Nature, as *Cumæ*, by Poſition, as *Sollers*. The firſt Syllable in the Iambic is acuted, but if the Foot is a Trochee, and the firſt Syllable is long by Nature, 'tis circumflexed, as *Meta*, if long by Poſition, 'tis acuted, as *Aſper*.

In triſſyllable Feet the Dactyl indifferently placed, and the Anapæſt and Tribrachys are acuted on the Antepenultima. The Palimbacchic and Amphibrachys are circumflexed on the Penultima, if this Penultima is long by Nature, as *Romanus*, ſo alſo the Amphibrachys, as *Cethegus*; but if the Penultima of theſe Feet is long by Poſition, this Circumflex is changed into an Acute, as in the Palimbacchic *Marcellus*, and in the Amphibrachys *Metellus*. The Bacchic and Moloſſus indifferently placed, are always acuted on the Penultima; but if the Penultima of the Bacchic is long, by a mute and a liquid Poſition, the Accent is transfer'd to the Antepenultima, as in *Tenebræ* and *Latebræ*. The Moloſſus is always acuted as in *Romani*. Monoſyllables have always the Letter *o* long in Verſe as well as Proſe.

The Acute, in *Latin*, is never on the final Syllable, unleſs for Diſtinctions ſake; as in the Adverb *Pone*, to diſtinguiſh it from *Pone* the Verb, and in ſome Prepoſitions. Though Monoſyllable Prepoſitions, when ſeparately placed ought to be acuted, yet when they are join'd to Caſes or Verbs they loſe their Accent and are pronounced as gravitones, as in *produco* and *deduco*.

Some few Diſſyllables are found acuted on the final Syllable, as *circum* and *inter*; and *ergô*, is circumflexed, as in *Virgil*, *illius ergô venimus*. The copulative *que*, the disjunctive *ve*, and the dubitative *ne*, when annexed to Words, loſe their own Accent, and draw the Acute of the antecedent Words to themſelves, as *liminaqúe*, *lauruſqúe Dei*, and *Hyrcaniſve arabiſve parant*, and *Calathiſve minervæ*, and *Homineſne feræne*. Compound Words have but one accent. *Diomedes de accentibus*, *p.* 425.

CHAP.

CHAP. XVI.

How to modulate theſe Numbers in the Pronunciation of the Vowels and Syllables taken from Priſcian.

EVERY Vowel has ten different Sounds or more; as for Example, the ſhort Vowel A has four different Sounds, for when aſpirated it has either an acute or a grave, and when without an aſpirate, it has either an acute or a grave, as *habeo habemus*, *abeo abimus*. When this A is long, it has ſix Modes of Sounds, when it has an aſpirate it has either an Acute or Grave, or a Circumflex, as *hamis hamorum hamus*, and when without an aſpirate, 'tis acuted, or grav'd, or circumflexed, as *ara aratrum ara*, and ſo of the other Vowels; *i* and *u* when middle Vowels, have their Sound confounded, as *Donatus* Remarks, *i* as *vir*, *u* as *optumus*, and *i* after the Conſonant *u*, put for the Æolic Digamma F, and followed by theſe Conſonants *d*, or *m*, or *r*, or *t* or *x*, ſeems to ſound as the *Greek* y, as *video*, *vim*, *virtus*, *vitium*, *vix*. *Priſc. de litera*, *p.* 539.

No Aſpiration alters the Power of a Letter, ſo that the Vowels are the ſame with as without the Aſpirates. F is not to be pronounced with the Lips ſo fix'd as in *Ph*, this is all the Difference betwixt *f* and *Ph*. K and Q in Words and Metre have the ſame Sound as C. Q ſeems written for no other Intention, but to ſignify that *u* before another Vowel in the ſame Syllable loſes its Power in Metre. But if Q be thought a different Letter from *c*, *g* alſo when prefix'd to *u* loſing its Power, ſhould be different to itſelf when this does not happen, for we pronounce *anguis* as *quis*, and *augur* as *cur*: *i* and *u*, as well Vowels as Conſonants, though they have the ſame Figure and Name, yet as they have a different Power and Sound in Metres and Syllables, are not to be thought the ſame Elements, though the moſt learned *Cenſorinus* thought ſo: *i* is taken ſometimes for a ſimple Conſonant and ſometimes a double Conſonant, for a ſimple, when it begins a Syllable in the Beginning if a Word with a Vowel following the ſame Syllable, as *Juno* and *Jupiter*; and 'tis taken for a double Conſonant when it begins a Syllable in the Middle of a Word, and that after a Vowel with a Vowel following in the ſame Syllable, as *majus*, *pejus*, *ejus*; the Antients in Writing doubled this *i*, as *maiius*, *peiius*, and pronounced the firſt *i* with the former

former Syllable, and the ſecond with the latter, as *pei ius*, ſo that the two *i i* were taken for two Conſonants. V put for a Conſonant has in all *Latin* Words the ſame Power as the Æolic Digamma F. V was not uſed by many People in *Italy*, but on the contrary O, from whence came the Uſe of O inſtead of U among the moſt antient *Romans*, as *poblicum* for *publicum*, *polcrum* for *pulcrum*, and this O was particularly uſed when the Digamma was before it, as *ſervos* for *ſervus*. U loſes its Sound when placed betwixt *g* and another Vowel, as in *ſanguis*, *lingua*.

The Conſonant L has a triple Sound. When L is doubled, the latter L has but a ſmall Sound, as in *Metellus*, but a full Sound when in the end of Words and Syllables, and when it has a Conſonant before it in the ſame Syllable, as in *ſol*, *ſylva*, *flavus*, *clarus*. M has an obſcure Sound in the end of Words, as in *templum*, but an open Sound in the beginning of Words, as *magnum*, and middling Sound in the middle, as *umbra*. M in Metre is uſually ſubſtracted in the end of a Word, if the following Word begins with a Vowel. N in the firſt and latter Parts of Syllables ſounds full, as in *nomen*, but in the middle of Words the Sound is ſmall. S among the Antients frequently loſt its Power in Metre, and was wholly omitted when the Conjunction *ne* followed with an Apoſtrophe, as in *viden'*, *ſatin'*, *vin'*, for *videſne*, *ſatiſne*, *viſne*. *Priſc. de numero Literarum apud veteres*, *p.* 542.

TWO

LETTERS

Concerning the

LATIN, GREEK *and* HEBREW

POETRY.

LETTER I.

My LORD,

I Have peruſed your Lordſhip's Edition of *Terence*, and wiſh the Perſons who are particularly obliged to your Lordſhip for this Performance, were ſenſible of the Favour. The Profeſſors of Education among us can never be made to think *Terence* is Verſe; and, though I have endeavour'd to illuſtrate this Truth, by ſounding the Numbers, yet I ſoon found Harmony had no Force againſt inveterate Prejudices; and that, when Errors are naturalized, and the Mind is in a Manner ſet againſt Perſuaſives, the ſtricteſt Truths, when oppoſed to theſe Errors, have only the Appearance of the greateſt Paradoxes.

Theſe Conſiderations almoſt diſcouraged me from communicating to any, what I now beg leave to communicate to your Lordſhip. I am well aſſured, and I hope to make your Lordſhip ſenſible of the ſame, from Reaſon and Authority, that there is not only a Corruption in our Pronunciation of Iambics, but of all Kinds of *Latin* and *Greek* Poetry; that the Heroics of *Homer* and *Virgil*, as well as the Lyrics of *Horace*, are ſounded contrary to the Muſick of the Verſe.

The Foundation of this Error in *Latin* Iambics, is probably owing to an irregular Obſervation of this Rule in Proſody; [a] that every Word has but one Acute, that this Acute is never on the final Syllable, and therefore in diſſyllables is always on the firſt. In the Obſervation of this Rule it has been our conſtant Practice, where the firſt Syllable is ſhort, to violate the Laws of Quantity in making it long, that the Acute as I ſuppoſe, might be the better heard on this Syllable. This I term an irregular Obſervation, becauſe, in obſerving one Rule, we tranſgreſs another. What the Conſequence of this is, I ſhall mention by and by. Others, to give the laſt Syllable, a ſtronger Sound, have transferred this Acute on the final Syllable in Iambic Verſe, as your Lordſhip and Dr. *Bentley*, and for this you both plead the Neceſſity of the Metre.

[a] Eſt autem in omni Voce utique Acuta, ſed nunquam plus una nec ultima unquam ideoque in diſſyllabis prior. *M. Fab. Quintil. Inſt. Orat. l.* 1. *c.* 5. *p.* 45.

From this Practice of transferring the Acute it follows, that in *Latin* the Iambic Foot in Diſſyllables is ſounded different in Iambic Verſe, to what it is in all other Kinds of Verſe or Proſe. This, my Lord, is what I cannot conceive for the following Reaſons. Firſt, becauſe I am perſuaded there was never any living Language, where Words obtain'd a Sound in Verſe, contrary to their uſual Sound in Proſe: Secondly, this Practice is contrary to the Character of Iambic Verſe, which, from its Proximity to common Diſcourſe, has been thought by the *Latins*, as well as *Greeks*, moſt natural for dramatic Poetry; but to make the Sound of Words different in Verſe to what they are in Proſe, deſtroys the Character of that Affinity, Iambics ſhould have with common Language: Thirdly, 'tis abſurd to imagine, that a Set of Words ſhould be ſounded in one ſort of Verſe, contrary to what they are in another, and that againſt the ſettled Rules of Accents.

Dr. *Bentley* is pleaſed to tell us, [b] that the *Greeks* as well as *Latins* were obliged to acute the laſt Syllable of the Iambic Foot; and, to prove this, he quotes the firſt Verſe of *Euripides*'s *Hecuba*, and the ſecond of *Ariſtophanes*'s *Plutus*, and obſerves, that Ἥκω and Δοῦλον are there acuted on the final Syllable; but theſe Feet are both Spondees. [c] The Acute, according to the Rules of Accent, is on the firſt Syllable, and the Muſick in this Foot and all other Feet depends upon the Proportion of Quantity, as I preſume, and not upon Acutes and Graves; and, if we rightly conſider, what the Acute and what Quantity is, it will appear, that no Iambic Foot in *Latin* has the Acute on the final Syllable, nor does the Nature of the Verſe require it.

[d] The Acutition is that Part of the Sound, where the Voice comes to its utmoſt Pitch in the Pronunciation of a Word; but Quantity is the Production or Shortening of a Vowel. This Acute may be either upon long or ſhort Syllables. When the Times are all long, it makes one long Syllable ſound ſharper than another; when all ſhort, one ſhort Syllable ſound ſharper than another; but, when the Word conſiſts of a ſhort and long Syllable, as in the Iambic, the firſt Syllable, according to the Rules of Accent and Quantity, is to be pronounced ſharp and ſhort, and the laſt Syllable is to be pronounced in double the Time of the firſt, and that with a remiſs Voice, for there muſt be no Acute here. Thus in pronouncing this Iambic *sŭīs*, we may raiſe the Syllable *sŭ* in its Sound

[b] Quin et Græcos ipſos eadem tenuit neceſſitas. ΣΧΕΔ. *de Metris. Terent. p.* 18.

[c] Per quam Syllabarum longarum et brevium et mediocrum Junctura et modus, congruens cum Principiis Geometriæ, aurium menſura examinatur. *Aul. Gell. l.* 16. *c.* 18.

[d] *Theod. Gazæ Gram. Inſt. p.* 64.

Sound above ĭs, and we may pronounce ī*s* with a remiſs Voice, if we pronounce the long Vowel in this Syllable like a double *i*, as it really is; [e] for all long Vowels are but double the ſhort, and were antiently doubled in Writing. This indeed will make the Vowels have different Sounds in different Quantities, and this is what they ſhould have, for *Priſcian* obſerves, that every *Latin* Vowel has ten Sounds or more.

Secondly, in our preſent Pronunciation of Diſſyllables, where the firſt Syllable is ſhort, we not only acute, but produce this Syllable. This Production has deſtroyed all the Harmony of the *Latin* Poetry, becauſe it entirely deſtroys the due Quantities of the Feet. In the firſt Verſe of *Ovid*, 'tis the Cuſtom to pronounce the firſt Foot, *in nova* as a Moloſſus; but 'tis evident the two laſt Syllables muſt be pronounced in the ſame Time as the firſt, or ſimilar to the firſt Foot *Corpora* in the ſecond Verſe; and 'tis a wonder how this Miſtake ſhould be made, ſince a Dactyl in Triſſyllables directs us in the Pronunciation of a Dactyl compounded of a Monoſyllable and a Diſſyllable, or of a Syllable that ends one Word and draws the two ſubſequent Syllables to conſtitute a Dactyl.

[f] St. *Auſtin* in his firſt Book of Muſick informs us, that theſe two Pyrrhics, *Modus* and *Bonus*, muſt be pronounced as quick as any Sound can be made on a Drum, or the Strings of a muſical Inſtrument; and this Rapidity of pronouncing the ſhort Vowels, is [g] what Dr. *Clarke* ſeemed to allow of in the comic Poets; for he obſerves theſe Diſſyllables *Bonos*, *Malos*, *Sedens*, *Boves*, ſhould be pronounced as if there was an Eliſion of the firſt Vowel, thus, *B'nos*, *M'los*, *S'dens*, *B'ves*. I am ſurprized his Sagacity and Knowledge had not carried him farther.

Another Obſtacle in our preſent Pronunciation of the Poets, is our want of Skill in meaſuring the Verſe. The moſt beautiful of all Verſe is the ſix Foot Heroic and Iambic. [h] Both theſe Kinds are divided into two Members, as all Verſe is, for nothing is Verſe, but what has a middle Diviſion; and, in this Diviſion there muſt be Difference of Parts, for we are to avoid making ſuch Verſes as theſe,

Cornua veletarum vertimus Antennarum,

and that, becauſe the Parts are convertible: but in this Verſe

[e] Aut enim unam longam faciunt, ut veteres ſcripſere, qui Geminatione earum, velut apice, utebantur. *M. Quintil. Inſt. Orat. l.* 1. *c.* 4. *p.* 31.

[f] Num illud quæro, utrum ſi Tympanum vel Chordam bis percuteres tam raptim et velociter, quam cum enuntiamus Modus aut Bonus agnoſceres? (*D*) agnoſcerem. *D. Aurel. Auguſt. de Muſica. l.* 1. *c.* 1.

[g] Atque ex hoc raptim vocales breves pronuntiandi modo, ut id in Tranſcurſu moneam, videor mihi colligere. *Annot. Homer. l.* 2. *p.* 81.

[h] D. Aurel. Auguſtin. de Muſica. l. 5. c. 4.

Arma virumque cano; Trojæ qui primus ab Oris

this Equality and Converſion is avoided; for the firſt Part of the Verſe *Arma virumque cano*, and the ſubſequent Part, *Trojæ qui primus ab Oris*, are ſo different to each other, that if we change the Order thus,

Trojæ qui primus ab Oris Arma virumque Cano

the Feet will be changed; and we find the ſame Ratio of this Diviſion obtains in other Verſes. [i] The Diviſion therefore of an heroic Verſe, for the moſt Part, is into 5 and 7 half Feet; nor is there any Verſe without this Diviſion or ſome other.

The Term of the Verſe in Hexameters is alſo to be conſider'd, for 'tis but reaſonable the Verſe ſhould be diſtinguiſhed in its end from the other equal Parts; but a Spondee cannot be this Term. As therefore no Verſe muſt end in a full Foot, and as this Diviſion muſt not be ſuch as to ſeperate the Parts too far from each other, the Verſe muſt conſequently have ſuch a Diviſion, as is next to the equal Diviſion. Thus in heroic Verſe there are 12 half Feet. If we divide this Verſe into 6 and 6, the Members will be convertible; and if we divide it into 3 and 9, the divided Parts will ſtand at too great a Diſtance, neither can it be divided into 8 and 4, or 4 and 8, becauſe the Verſe will then end in a full Foot; the neareſt Diviſion muſt be therefore into 5 and 7 or 7 and 5, for both theſe Numbers are unequal, and come nearer each other than 8 and 4; and we may obſerve this as almoſt a conſtant Practice of the Poets, that the fifth half Foot ends a Word, as in theſe Sections of *Virgil*.

Arma virumque cano,
Italiam Fato,

and ſo almoſt in all the Poem.

Theſe Heroics are not to be meaſured by Dactyls and Spondees, which, St. *Auſtin* complains, was the vulgar Practice in his Time. This, ſays he, is what abrogates the Laws of the Verſe; for, if we meaſure this Heroic by Dactyls and Spondees, its firſt Member will end in half a Foot, and its ſecond Member in a full Foot, contrary to the Rules of Verſification. As therefore no Verſe ſhould end in a full Foot, and as it has been made appear, that Verſe may begin with half

[i] Ibid. l. 5. c. 5.

half a Foot, [k] we are to meaſure Heroics, not by Dactyls and Spondees, but Spondees and Anapæſts, by which we preſerve the Time as well as the Law of the Verſe. The Heroic muſt therefore begin with a long Syllable, ſo that the two Feet, either Spondees or Anapæſts, end the firſt Member; for the ſecond Member there will be 3 Feet, either Anapæſts or Spondees in any Place or all, and in the End a Syllable, which is the legitimate Term of the Verſe.

Nor is it poſſible to read Heroics according to the Muſick of the Verſe any other way. In the meaſuring Verſe, every Foot is to have its due Arſis and Theſis; but if we read Heroics with Dactyls and Spondees without any Regard to the Term of the Verſe, or Beginning it with half a Foot, this Verſe can neither have its proper Times nor Feet. As an Inſtance, that no Heroic can be read without we follow the above-mention'd Rules, I ſhall mark out *Chryſes*'s Speech in *Homer* in this Order of Feet, and obſerve to your Lordſhip what is the Conſequence of this Order, and what of the Dactylic.

Υ, μινμεν, θεοιδοι, ενολυμ, πιαδω, ματεχον, τες.
Εκ, περσαι, Πειαμοι, οπολιν, ευδοι, καδιχεις, θαι.
Παι, δαδεμοι, λυσαι, τεφιλην, ταδαποι, ναδεχες, θαι.
Α, ζομενοι, Διοσυι, ονεκη, βολονα, πολλω, να.

Theſe Verſes, as they ſtand thus mark'd with Anapæſts and Spondees, with the half Foot in the Beginning, and the Term in the End, have all their Times equal to each other; but, if we read theſe Verſes as they are thought to be read, with Dactyls and Spondees, we loſe the cæſural Stop, and ſhall find it very difficult or almoſt impoſſible to pronounce the Dactyls conſiſting of ſeparate Words. I ſhall only Inſtance the ſecond Verſe where all the Dactyls, conſiſting of ſeparate Words are miſpronounced, and, what is worſe, where the Feet, according to our Method of Reading are changed, from Dactyls and Spondees, into other Quantities. Thus, Εκπερσαι will be a Moloſſus, Πειαμοιο a Diſpondee, Πολιν a Spondee, ευδοιχαδ a Moloſſus, and ικεσθαι a Moloſſus. The Sum of theſe Times is equal to 30, whereas the Verſe ought to have no more than 24 Times. From this 'tis evident our preſent Reading is neither with Dactyls and Spondees, nor with Spondees and Anapæſts. If we could read theſe Verſes with Spondees and Dactyls, we could

[k] Reſtat ut non hic Dactylum cum Spondæo, ſed Anapæſtum locari judicemus, ut incipiat verſus a longa Syllaba; deinde duo Pedes, vel Spondæi, vel Anapæſti alterum membrum ſuperius terminent, cum tres rurſus alterum, vel Anapæſti, vel quolibet loco Spondæus, ſive omnibus, et in fine una Syllaba, qua verſus legitime terminatur. *Ibid. l.* 5. *c.* 5.

could then come to the Time. This you will find very difficult if not impoſſible. I would not have your Lordſhip imagine, from the foregoing Paradigm the Words are to be confounded in the Pronunciation, as they are here in the Writing ; for every Word is to have its diſtinct Pronunciation without running into each other, and every Foot its due Arſis and Theſis.

But, if theſe Rules had never been known, the Pronunciation of one Verſe might have taught us that of another. Nothing can be more evident than that

Tityre tu patulæ

And

Arma virumque cano.

are of equal Times and equal Numbers; but how differently are they pronounced to each other. [l] Says Mr. *Dryden*,

Arma virumque cano,

ſeems to ſound a Charge, and begins with the Clangor of a Trumpet. But this Trumpet is of a modern Invention, and ſounds no bigger than the Pipe in the Paſtorals, if the Tune is rightly play'd ; and this humble Tune, I apprehend, is more ſuitable to the Exordium than a Trumpet-ſtop. [m] Mr. *Pope* obſerves, that the melancholy flowing of this Verſe

Βῆ δακέων παρὰ θῖνα πολυφλοίσβοιο θαλάσσης,

admirably expreſſes the Condition of a mournful and deſerted Father; and Dr. *Clarke* obſerves the ſame on the Diſpoſition of theſe Numbers, but theſe Numbers are the very ſame as,

Tityre tu patulæ recubans ſub Tegmine Fagi.

[n] Dr. *Clark* in his *Homer* quotes *Macrobius*'s Obſervation upon this Verſe,

Φθεγγομένης δ' ἅμα τῆς γε κάρη κονίῃσιν ἐμίχθη.

[o] See ſays *Macrobius* with what exceſſive Rapidity this Verſe runs, and yet

[l] Præf. Æn. p. 437.
[m] Homer. B. 1. Obſer. 11. p. 11.
[n] L. 10. v. 457.
[o] Vide nimiam celeritatem ſalvo Pondere. *Macrob. Saturn. l.* 5. *p.* 337.

yet has its due Weight! If this Verſe be read according to the vulgar Method, there will be no Rapidity in the Flow, but a ſlow Verſe of 29 Times. As *Macrobius* read it, and as it ought to be read, the Verſe is compoſed of the ſwifteſt Feet; for they are all Anapæſts, and, if read with Anapæſts, have both Velocity and Majeſty.

Φθεγ, γομενȣ, δαρατȣ, γεκαρη, κονιη, σινεμιχ, θη.

I cannot forbear mentioning what [p] Mr. *Dryden* relates he has done to copy the Numbers of *Virgil*. Says he, I have ſhun'd the Cæſura as much as poſſibly I could; for, whenever it is uſed, it gives a Roughneſs to the Verſe. Mr. *Dryden*'s Cæſura, and that of the Antients, I find are different, for nothing can ſweeten the Verſe but the Cæſura. This makes me think he did not underſtand what he pretends nobody but himſelf underſtood, why theſe Verſes are ſweet:

Though deep, yet clear, tho' gentle; yet not dull:
Strong without Rage, without o'reflowing full.

I am apt to think the Harmony of the Verſe was a Secret to Mr. *Dryden*, ſince 'tis evident he was not acquainted with the cæſural Stops by which all Numbers are harmoniz'd. [q] Dr. *Bentley* has obſerved the Beauty of the ſecond Verſe conſiſts in the Ictus that ſounds on the firſt Syllable of the Verſe, which in *Engliſh* Heroics ſhould ſound on the ſecond; for this Verſe is derived from the Trimetre Iambic, Brachycatalect.

Trimetre or 6 Foot Iambic is divided, as the Heroic, into 5 and 7 or 7 and 5 half Feet, ſo [r] that this Verſe muſt begin as the Heroic, with half a Foot and end in half a Foot, for no Verſe muſt end in a full Foot, and conſequently muſt be meaſured, not with Iambics, but Trochees. This is St. *Auſtin*'s Rule, which, he ſays, was practiſed by the Antients in reading Iambics. Dr. *Bentley*, to prevent the firſt Dipody ending in the middle of Words, by which the Beauty of the Cæſura was loſt, tells us, that from his Youth he made it his Practice to begin this Verſe with half a Foot, and ſo meaſure it by a Trochaic Dipodec. This indeed is a great Inſtance of the Doctor's early Sagacity, and this is the legitimate

[p] Præf. Æn. p. 411.

[q] Ictus in hoc poſteriore, qui in ſecundâ Syllabâ fieri ſolet, in prima fit, et venuſte quidem, modo raro fiat, ac brevis ſequatur. ΣΧΕΔ. *de Metr. Ter. p.* 15.

[r] *Auguſtin de Muſica. l.* 5. *c.* 6.

legitimate Measure of the first Membre. I am surprized he did not see this was to be done in Heroics as well as Iambics, since both these Kinds of Verse are analogous. The Reason why the first Member of this Verse ends in a full Foot, is because of the Division of the 12 half Feet into 5 and 7; so that, as the Verse begins with half a Foot, the first Member must always end in a full Foot, and the last in half a Foot, and this Division is what gives Laws to the Tetrametre Catalect, for as this Verse consists of 15 half Feet, and as the neareſt Division is into 8 and 7, the first Member must begin in a full Foot and end in a full Foot, because the half Feet are equal, but, as the second Division is made up of unequal half Feet, this last Member must consequently end in half a Foot.

In Lyric Poetry, as the Feet are more obscure, so is the Pronunciation more absurd and barbarous. Any one may be sensible these Numbers

Jam satis Terris nivis atque diræ

And

Pindarum quisquis studet æmulari

are altogether similar, yet what a Dissimilitude is there in the Pronunciation? I taught School twenty Years before I was sensible of this Difference. When I began to read the Poets, particularly *Pindar*, according to the Harmony of the Measures, I was incredibly surprized at the Discovery of those Beauties which animate Poetry. Whether the Genius of our own Tongue has been the Cause of this Pronunciation, I leave to better Judges. Perhaps this may be one Cause, and the Ignorance of the first Reformers of Learning another.

The main Cause, is our want of Skill in Musick. The Grammarians, who have taken upon them to mark out the Numbers of Poetry, have led themselves as well as the Moderns into many Errors; and 'tis *Quintilian*'s Observation, [s] that when the Grammarians are to treat of Rhythm and Metre, Grammar cannot be compleat without a Knowledge of Musick. The Reduction of Metre by the Grammarians is a Demonstration they understood nothing of the Grounds of Musick; and the Moderns, who have been overfond of following their Steps, have copied many of their Errors. [t] Dr. *Bentley* is pleased to tell us in the Reduction of this Metre,

Pindarum

[s] Tum nec citra Musicen Grammatica potest esse perfecta cum ei de metris Rhythmisque dicendum est. *Quintil. Inst. Orat. l.* 1. *c.* 5.

[t] De Metr. Ter. ΣΧΕΔ. p. 3.

Pindarum quiſquis ſtudet æmulari

that the Cæſura is in the fifth half Foot, but 'tis evident this Verſe has no Cæſura, according to the vulgar Notion of a Cæſura. What he calls the fifth half Foot is the ſecond Syllable of the ſecond Foot; for this Verſe is thus reduced according to the Rules of Muſick. The firſt Foot *Pindarum* is a Cretic, the ſecond Foot *quiſquis ſtudet* an Ionic a majore, *æmulari* is a double Trochee. After the Cretic *Pindarum* there is a Silence of one Time, which is to be added to compleat ſix Times, ſo as to make this Foot equal to the other two Feet of ſix Times. The fourth Metre in this Ode *Nomina Ponto*, which the Grammarians term Adonic, is a Choriambic and a long Syllable; ſo that after this Choriambic and a long Syllable there is a Silence of four Times. Theſe Silences or Pauſes are the ſame as the odd Reſts in Muſick, which ſerve to make the odd Notes even; and St. *Auſtin* inſtructs us how theſe Pauſes are to be made according to the Laws of Muſick, nor is there any Cæſura in theſe Verſes.

Multis ille bonis flebilis occidit,
Nulli flebilior quam tibi Virgili,

Here the fifth half Foot commonly ſo called is the laſt Syllable of the ſecond Foot; in this Verſe, the ſixth Syllable generally ends a Word. The firſt Member of the Verſe is *Multis ille bonis*, the ſecond *flebilis occidit*, but how this ſhould be, ſays St. *Auſtin*, may create ſome Doubt! If we meaſure this Verſe by Feet of four Times, there will be five half Feet in the firſt Member, and four in the laſt. But, as the Rules of Verſification will not allow the laſt Member to conſiſt of an equal number of half Feet, becauſe the Verſe will then end in a full Foot, it follows that this Verſe is to be conſider'd, as compoſed of ſix Times, which makes both the Members conſiſt each of three half Feet. To make the firſt Member therefore end in a full Foot, we muſt begin with two long Syllables, ſo that a whole Choriambic divides the Verſe, the latter Member begins with another Choriambic, and the whole Verſe ends in two ſhort Syllables; for theſe two ſhort Syllables, added to the two long in the Beginning, compleat a Foot of ſix Times. This is the true Meaſure of this Verſe, for though the Members are equal, there can be no Converſion, ſo that in ſuch Kinds of Verſe we reaſonably admit of equal Members, ſince there is no Converſion, and ſince there is an evident Term of the Verſe; becauſe it does not end in a full Foot. This Term is eſſential to every Verſe. There are

therefore two Kinds of Verſe; one, wherein there is an equal Number of half Feet in the Members, and another, wherein the half Feet are unequal.

I hope I have ſaid enough to convince your Lordſhip how much the Poets ſuffer in their Numbers, and how little we are to depend upon the Grammarians and Scholiaſts in the Reduction of Metre. To underſtand Metre well, we muſt underſtand what are commenſurable and incommenſurable Quantities, what is the Proportion of the Extreams with the Means, what are the poetical Feet, their Order and Ratio's, what are Times of moſt Unity, which lead the Order of the Feet, what is the Arſis and Theſis in every Foot, when this Arſis is of equal Times with the Theſis, when in ſimple and double Proportion when in a ſeſquialterate Ratio, and when in a ſeſquitertian, what is the proper Mixture of Feet according to Arſis and Theſis, what is the Progreſſion and Length of the ſeveral Metres and Verſe, what the Pauſe, what the final Syllable, and what are the Rules for the Copulation of Metre.

As all Poetry partakes of the Elements of Geometry and Muſick, the beſt Interpreters of poetical Numbers are thoſe who apply the Rules of Muſick and Geometry to Poetry. This is what St. *Auſtin* has done in a very accurate Manner; for, ſays he, the innumerable Kinds of Sounds, which have fix'd Dimenſions, are the Subject, not of grammatical Diſcipline, but of that Science which contains whatever belongs to the Number of Words, and their artificial Uſe; and this is Muſick. Your Lordſhip's Judgment on the Subſtance of this Letter, will be a great Favour. If the Errors in Education are ſuch as I have repreſented them, 'tis high Time they were corrected; and, ſince your Authority is beſt capable of encountring the Prejudices ſuch an Attempt muſt meet with, and your Learning and Judgment can eaſily ſatisfy all who are attentive to Reaſon, I beg Leave to recommend this moſt difficult Task to your Lordſhip's Wiſdom.

My LORD,

Your LORDSHIP'S,

Moſt Obedient Servant,

Edward Manwaring.

LETTER II.

EDVARDUS MANWARING

Reverendo admodum * * * * *

S. D.

ORnatiſſime Præſul, ſingularis tua Eruditio & Humanitas, quæ te non minus candidum & benevolum, quam intelligentem præſtant, profecto in Cauſa ſunt, quod ad te ultro Scribam, rei literariæ Judicem æquum.

Quum, duobus abhinc annis, Cantabrigiam aditurus ego te Salutabam, Colloquentibus nobis, mentio facta erat hebraicæ Poeſeos, & tute, pro more tuo, bonus & benignus, primum Pſalterii verſiculum numeris teiæ Fidi aptandis, pronunciaſti, Reverendo admodum Epiſcopo Ciceſt. authore hujus Lectionis dicto.

Poſtquam tibi valedictum erat, in Itinere mecum cœpi reputare, materiâ hebraicæ Poeſios, dicendique Genere probe penſatis, fieri non poſſe ut hæc Poeſis, cui tanta ineſt in rebus magnificentia, numerorum omnino magnificentia Careat: imo incongruum & abſurdum, mihi videbatur, ut, in canendis Laudibus veri Dei, Scriptores Sacri non alia modulatione & muſicâ uſi ſint, quam quæ plerumque Theatro cum amatoriis rebus communis erat.

Omni interim, ſuper hoc Argumento, cura omiſſa nihil, prius apud me Statuere velim, quam Pſalterium Rev. adm. Epiſcopi Ciceſtr. prodiret in Lucem, & tandem prodiit. Ab incipiente Procœmio, ſperabam fore ut hebraici Rhythmi clara Demum potiantur Luce, præſertim, cum ait Epiſcopus, "Poeſeos hujus naturam & indolem non modo deprehendi "poſſe, ſed de facto ſe deprehendiſſe."

Eſſe apud Hebraeos numeros & metra Genus orationis ſublime, & conciſum, atque omnibus Figurarum Luminibus illuſtre abunde teſtatur; atque ut ait Epiſcopus. "Si veteris Teſtamenti Libri numeris ſcripti "ſunt, quid impedit, quo minus Poeſis hæc feliciter inveſtigetur? Si

"Syllabarum

" Syllabarum numerum quibus ſingulæ voces conſtent rite teneamus " quidni vero teneamus? ſi quidem veram hebraica legendi Rationem " magiſtri tradiderint, ſi Puncta codici hebræo recte appoſuerint."

Eſto magiſtri Puncta Codici hebræo recte appoſuerint, a Præſenti igitur Poſitione & Poteſtate punctorum hanc Poeſin, non Diſſyllabis, ſed ſex Temporum Pedibus conſtare certum eſt. Hanc enim ſi Poeſin metiamur Diſſyllabis Pedibus, omnia Pedum Genera & duorum & trium Temporum, cum Spondæo quatuor Temporum, Ordine tumultuario, & contra naturam omnis rationalis Poeſeos, ſe invicem ſequentur: quod omnino obſurdum eſt. Si vero Pedibus ſex temporum hanc Poeſin metiamur, tota erit rationalis & harmonica, Pedibus inter ſe mutuo convenientibus Quantitatis Parilitate; Pedes quippe omnes, qui ejuſdem temporis ſunt, poſſe miſceri vetereſque miſcendos judicaſſe, & horum mixtione verſus compoſitos condidiſſe, ſat notum eſt, omnes itaque ſex temporum Pedes omnibus totidem Temporum Pedibus copulari queant. Hæc eſt vera Dimenſio hujus Poeſeos & ex hac Dimenſione liquet Græcorum Poeſin præcipue Pindari eandem eſſe, cum Lyrica, apud Hebræos, Poeſi, Reductionis Paradigma.

PSALM I.

Metrum, quod apud Græcos Ionicum compoſitum audiebat, & à Græcis primitus ab Hebræis deductum.

I. *ăſhrē | āīſhăſhĕr*
II. *Lōhālăchbă | ע֑ătſăthrĕſhāīm*
III. *ūbhĕdhĕrĕchhă | tāīmlō | ע֑āmād*
IV. *ūbhĕmōſhăbh | lētsīmlō | jāſhāb*
V. *Kīĭmbĕthō | răthădhōnāi*
VI. *Hhĕphtsōūbhĕ | thōrāthō*
VII. *jĕhgĕjōmām | vālāilā*
VIII. *vĕhājākĕ | ע֑ētſhāthūl*
IX. *ע֑ălpălghēmā | jīmăſhĕrpĕrjō*
X. *jĕttēnbĕע֑ittō | vע֑ālēhū*
XI. *Lōjibbōlvĕ | cōlăſhĕrjăע֑ă | Sĕjătſlīāch*
XII. *Lōchēnhār | rĕſhāīmkī*
XIII. *ĭmcămmōtsăſhĕr | lĭddĕphnnūrūahh*
XIV. *ע֑ălkēnlō | jākŭmūrĕ | Shāīmbămmĭſh | păt*
XV. *vĕhhăttāīm bă | ע֑ădhăthtſădīkīm*
XVI. *Kījōdhĕ | ăע֑ădhōnāi | dĕrĕchtſădīkīm*
XVII. *vĕdhĕrĕchrĕſhā | īmtōbhēdh.*

Vide

Vide Rev. Præſul naturam & indolem hujus Poeſeos, omnes plerunque Pedes eorundem ſunt temporum & Quantitatis, ſed non earundem Syllabarum, quod Hieronymus, omnium Chriſtianorum ſui Temporis hebraice doctiſſimus Sagaciter teſtatus eſt.

Primum metrum incipit à Semipede cum ſilentio duorum Temporum; hunc enim Semipedem in prima Dipodia in Iambum mutare liceat, ſicut ab Hephæſtione & Ariſtide technicis, præceptum eſt. Metrum tertium & quartum deſinunt in Semipede, cum ſilentio duorum temporum. Metrum decimum quartum incipit a Semipede & deſinit in Semipede hic igitur verſiculus eſt integer. In ſecundo, & decimo, & duodecimo metro, & decimo tertio, & decimo quinto & ſexto, Epitriti Pedes, inventi ſunt, hi Pedes, enim, huic metro conveniunt omnia reliqua metra ſuis plenis pedibus potiuntur, & Puncta omnia maſorethica ſua poſſident jura.

Quod ad Harmoniam; omnia Symphoniæ Genera admittit omnem varietatem & vim complexa & ad omnem aurium voluptatem, animorumque Motum accommodata. Moloſſis & Epitritis Pedibus tardior hæc incedit Poeſis? Dignitatem profitetur Diſſolutis longis Syllabis vibrationibus utitur? Excitat affectus. Varios itaque æquabiliter & data Ratione concentus efficit variiſque impulſibus unum ſibi conſonans naſcitur. Tonici accentus Harmoniæ moderantur, docentes ubi ſuſpendere ſpiritum debemus ubi claudatur ſenſus, unde incipiat, quando attollenda vel ſummittenda ſit vox, quid quo Flexo, quid lentius, celerius, concitatius, lenius pronunciandum. Hæc eſt igitur illa Poeſis, quæ ſublimis & magnifica & omni Harmoniæ Specie uberrima, Sublimioribus rebus Deoque digniſſima eſt: in qua breves vibranteſque Sententiæ, cum Rhythmis Tubæ Tympanorum & organi omniumque Generum Symphoniæ melodiâ numeroſe apteque cadentes, Fulminis inſtar contortæ feruntur. Audi quanto Pondere hæc metra incedunt.

PSALM XXXII.

ēlīē | līlāmā | ɣăzăbhlānī
Rāhhōkmī | ſhūɣāthī | dĭbhrēſhăăghā | thi.

Vide quam ſuaviter & decore primus Epitritus, diſſoluta longa Syllaba, & cum finali longa Syllaba claudit ſecundum metrum.

Quid multa? metrum & ars Poetica inventa ſunt, & ex omnibus liquet hanc illam eſſe eandem Poeſin, quam Pindarus, omnium apud Græcos Lyricorum Princeps, ſedulo imitatus eſt ideoque nemini imitandus.

Quod ad Tetra-grammaton: vulgarem Pronunciationem per Jehova quaſi propriis afficeretur Punctis vitioſam eſſe, & introductam à P. Gallatino

latino circa Ann. 1520, ut ait doctiſſimus Valtonus conceſſum eſt. Pronunciationem vero per Adonai aut Eloim, tam à Pſalmographis quam à Recitatiore omnique à Populo factam eſſe, & metrum genuinum, & judaica evincit Religio; nemini, enim, niſi Sacerdotibus vel Sacerdoti ſummo, cum in Templo Populum benedicerent, licitum eſſe Tetragrammaton effari, unde dictum, ſolis Sacerdotibus hoc nomen eſſe datum. Præterea, ſi Joſepho fides adhibenda ſit, Tetragrammaton quatuor conſtabat vocalibus, at in nomine Jahvoh tres tantum ſunt vocales Patach-ſheva, & cholem. Audiendi, porro, ſunt ut ait Doct. Valtonus qui monent, cum non tantum à Judæis, longo tempore ante Chriſtum ſed ab ipſis Apoſtolis, omnibuſque Eccleſiæ ſcriptoribus, nomen illud per Adonai efferatur, non eſſe temere Lectionem hanc Apoſtolorum, & tam Synagogæ quam Eccleſiæ Praxi perpetua Stabilitam, mutandam aliamque incertam, licet Probabilem, introducendam.

F I N I S.

ERRORS.	CORRECTIONS.
Introd. l. 10. *knew of* r.	*known*
Chap. 1. l. 3-4. *of pronouns* r.	*in pro*
P. 14. l. 11. αμφιων r.	αμφισση
P. 41. l. 33. *au* | *re* r.	*aure*
l. 34. *in* | *Do* r.	*in Do*
P. 41. l. 9. 30. r.	32.
P. 56. l. 16. *lens* r.	*lenes*
P. 69. l. 18. καδχεις r.	καδιχες
19. ταδιαποι r.	ταδαποι
31. ευδοιχαδ r.	ευδοικαδ

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